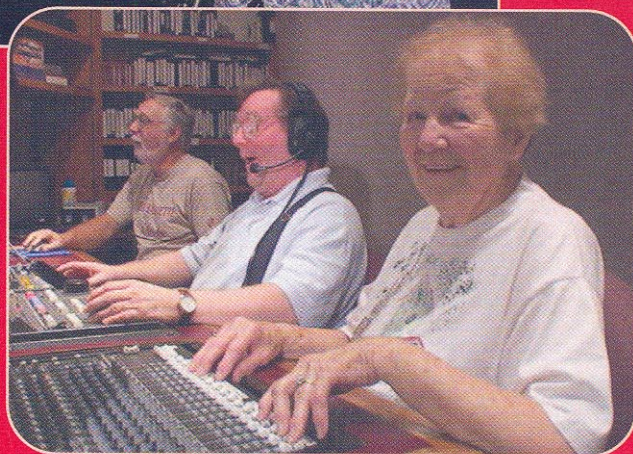
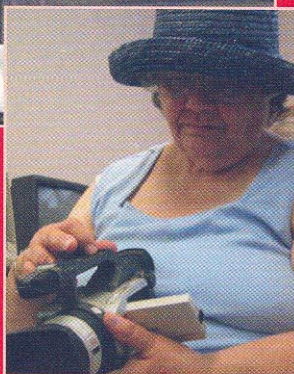
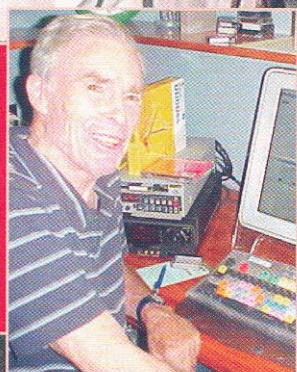


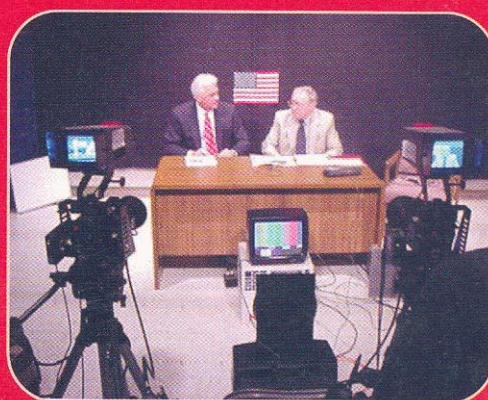
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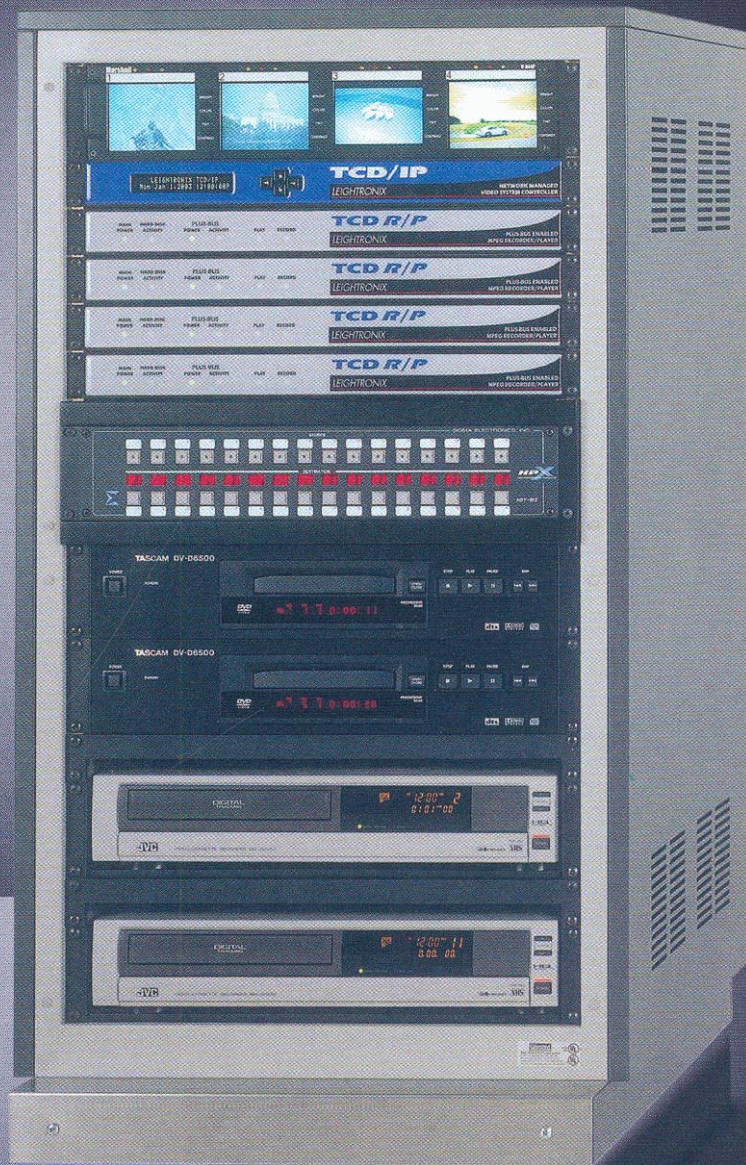
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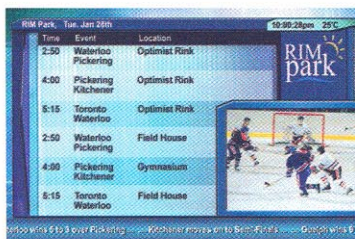
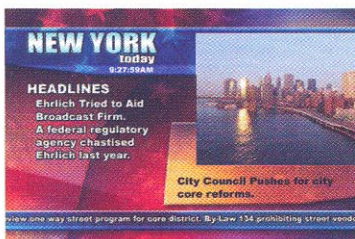
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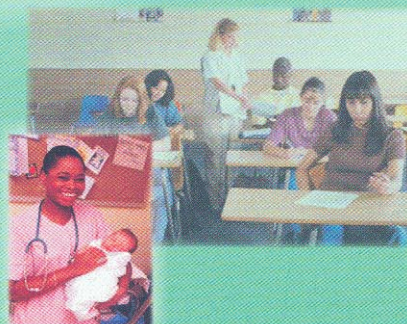
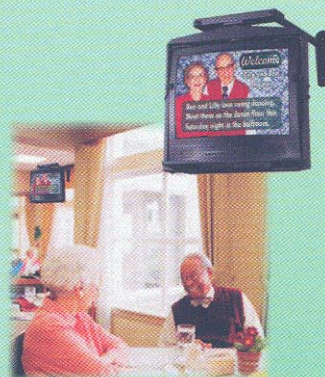
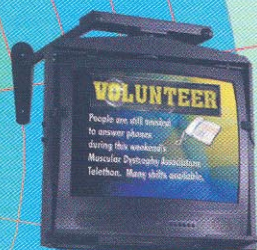
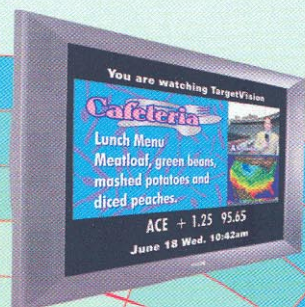
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As the journal of the Alliance for Community Media, COMMUNITY MEDIA REVIEW shall support the Alliance mission by providing: a comprehensive overview of past, present and future issues critical to the Alliance and its membership; vigorous and thoughtful debate on those issues; and a venue for members and like-minded groups to present issues critical to the Alliance.

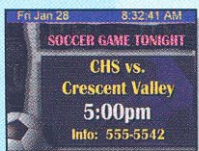
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FROM THE EXECUTIVE DIRECTOR

Lessons Learned, Long Remembered

BY BUNNIE RIEDEL

Jerry MacDonald knew what Journalism was all about. He had a passion for doing it right and he transferred that passion to me.

In 1972, I entered Mr. MacDonald's class as a plebe. I had always liked writing, so I thought the journalism class at my high school and the possibility of working on the school newspaper was a good place for me. Journalism seemed to compliment the forensics and drama classes I was taking. And besides, Mr. MacDonald was also the baseball coach, so all the cute baseball players were in his class.

Being the nostalgic pack rat that I am, I still have several copies of my high school newspaper, *The Grawl*. About every three years I pull them out of their storage containers and muse through them. I am amazed on the kind of articles we were allowed to write without censorship. Eventually when I was a page editor and had my own opinion column, I did articles on teen pregnancy, our nation's dependence on Saudi oil (in which I urged that we end that dependency), the environment and how bad the roads were around my high school. As I remember it (and Jerry could probably correct me), we had tremendous freedom to investigate, research and print articles on topics that today might be censored by the principal or even the school superintendent. And all of this was taking place in a school district that prided itself on conservative family values. In fact, the first protest I ever participated in was a school-wide walkout by the girl students demanding the freedom to wear pants to school!

Mr. MacDonald started his instruction insisting that we learn the "rules" of good journalism. Some of them I remember are:

- Start with a lead paragraph that summarizes what the story is going to be about.
- Always be objective when reporting. Opinions were for opinion columns, not the real hard news. While you may be passionate about a story you must dis-



passionately report the facts.

- Confirm information. Do your homework. Get more than one source. Strive to be as accurate as possible when quoting someone and if your notes weren't clear, check with the source to confirm the quote.

- Write as concisely as you can. Objectively edit yourself at every turn. Hyperbole was for sportscasters not for journalists.

- Write headlines that were action oriented, but not exaggerated.

There was a lot that Jerry taught me about integrity, truthfulness, a need to do your best; but these are the rules I remember. Our newspaper frequently won awards and every year, he would load us into a bus for a trek up to San Francisco to be part of a journalism conference for high school students.

Mr. MacDonald not only taught us journalism, he taught us "media literacy." We were to be aware of the news of the day and were encouraged to dissect and analyze it. As fate would have it, Watergate occurred while I was a student in his class. Understanding the historical importance of Watergate, Mr. MacDonald frequently started the class by reading the stories of the day about the scandal. We learned the names Woodward and Bernstein as he emphasized to a bunch of know-nothing squirrely high school students that we were experiencing history unfold before our eyes.

I frequently think about Jerry MacDonald and the gift he gave us, particularly as I see the shrinkage of media and the tabloid nature of the news. I long-

ingly think about the days when journalism was a calling of the highest order and then simultaneously chasten myself for my naïveté. Journalism hasn't slipped off its tracks, we the American people have demanded it give us more, faster, cheaper, and we have clamored for salaciousness and scandal. We want it juicy and we can't take our eyes off the gossip columns.

Doing interviews with print reporters, I find wonderful people who know and practice the righteous ethics of journalism. They are the ones who ask me intelligent questions, who take the time to get it right, to probe a little deeper, and I do everything I can to help them. But so many of them, in our private conversations, will tell me that they are under pressure from editors and publishers to write the story a certain way. And they are under pressure not to spit in the eye of their most lucrative advertisers.

Then there's the electronic media, and we could all fill volumes on what has happened there.

In the early '80s when I was a copywriter for an advertising company, I sent Jerry a message through one of his students telling him that I thanked him for "teaching me how to fish," giving me life skills that led to gainful employment. And now, 22 years later, I want to thank Jerry again, not just for "teaching me how to fish," but teaching me how to use my brain, what standards I should aspire to and why the work I now do in media is so important. He was doing then what you are doing now for people all over this country through Public, Educational and Government access television.

I also want him to know I am nervous about writing this column. I am hoping that he won't send me back for a re-write. And if he does, I'll fill you in on that in some later column.

Bunnie Riedel is executive director of the Alliance for Community Media. Contact her at briedel@alliancecm.org

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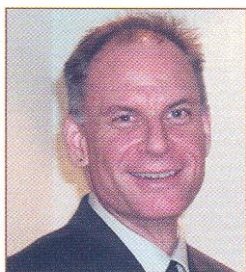
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FROM THE ALLIANCE CHAIR

Got to Leave Now to Get the Senior Special

BY BRIAN WILSON

Recently I was seated in a restaurant chatting with a colleague when I noticed an ad twirling above me like a cloud, "Seniors, buy one dinner get one free, 2:00-4:00 p.m. daily." I commented that it seemed ridiculous to me to think that just because people were older, they ate dinner at 2:00 p.m. I was reminded of the *Seinfeld* episode in which Jerry's parents are rushing to get to the restaurant before they miss their discount. Now I realize that clichés are clichés because there usually is some amount of truth to them, but when did seniors become a class of citizens that need to be relegated to such constraints? Is it because we assume that older people need more rest and therefore go to bed earlier? Actually, it is a fact that people around my age need more rest and the older folks do not. Now, I don't know about your parents, but my nephews and nieces never saw a gray haired older woman sitting in a chair knitting.

My parents retired over 20 years ago. Since that time my father developed a reputation on the tennis court as the guy the twenty-somethings want to play like. They have traveled extensively all over the globe. My mother delivered "meals on wheels" for years and to this day they are playing golf twice a week. They have been through another generation of football games, tennis tournaments, proms, graduations and college years with their five grandchildren. And now in their mid-80s, they are just beginning to slow down, but they remain fiercely independent. And when they do sit down long enough to watch TV, they are looking for something geared toward them that does not condescend to their age.

My parents have not gone without life's misfortunes either. But even when my mother faced breast cancer, it was a public access program hosted by a woman who faced the same condition and chronicled her treatment that offered my mother hope and solace. And my father hasn't missed out on the electronic

Nothing is more important to any of us than to know we have a positive impact on the world around us. When did we transition to believing that with age comes retirement and a desire to stop contributing to the world?

age. The man never knew how to type much less use a PC. Now he religiously checks his email, banks, watches the market, and corresponds with his family in Australia via the internet. He is an able-bodied videophile as well. He has transferred family movies and edited family trips into virtual tours of the world. And he can rival any host in his ability to discuss any topic and his desire to do so. Who says an old dog can't learn new tricks?

Nothing is more important to any of us than to know we have a positive impact on the world around us. When did we transition to believing that with age comes retirement and a desire to stop contributing to the world? Stop working, sure, I want to do that now, but stop contributing our gifts, talents, resources and maybe most importantly our knowledge and wisdom? I know one couple in Minnesota that declare, "never"!

So I'm looking for inspiration in this issue as it casts a light on the misguided belief that being older means sitting in a rocking chair and knitting with an afghan on to keep us warm. I want to offer my parents, other seniors, and perhaps more importantly a younger generation, a glimpse at what these doctorates in life experience are doing around the country to share their lives and experience with all of us. And okay, I'll confess, my parents have stopped eating at some better restaurants in favor of Denny's because they can get the senior discount. Like I said, clichés become such because there can be some truth to them, but it is up to us to make certain we are not victims of our own prejudices.

So speaking of misguided beliefs, it's been raining in California this summer, but the weather in Tacoma this past July

was splendid. If you missed the national conference there, this issue of the *CMR* offers a recap of the highlights. I will share one of my highlights with you. It was the opportunity to meet Fernando Ferrer. Now there is a local leader and politician that gets it. His sharing his experience of holding the cable provider accountable to the Bronx community should serve as both an inspiration and role model to all our elected officials. Many of us are faced with difficult budget cuts and elected officials looking for revenue to help cover the cuts they've had to endure. In communities faced with franchise renewal there can often be a rush to settle in an effort to get a quick influx of money. Mr. Ferrer is a great example of someone who was willing to draw the line in the sand. He tenaciously continues to act in the best interests of his constituents both in cable, broadband service and public access.

Certainly one of the best parts of being the chair of this organization is that I get to meet all kinds of interesting people who join us at the conference from all over the world. And for a shy guy like me, I am grateful for the opportunity to get to know so many of our members. But there was a downside to my role as chair, I didn't get to go to nearly as many sessions as I would have liked. So I am anxious to read about them and find out what other people found interesting. I'm confident you will be able to find useful information as well as inspiration in this issue of *CMR*.

Brian Wilson is chair of the Alliance for Community Media and a former PEG ED and currently a public policy, planning and compliance analyst for the City and County of San Francisco. Contact him at Brian.Wilson@sfgov.org.

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In the following pages, we present a regional view of the sexagenarian, septuagenarian, and octogenarian members of our communities—who, at 60-plus years of age, are engaged in learning, volunteerism and media access.

Our own **George Stoney** opens this issue with personal comments on the special gifts seniors bring to community media. A trip around the nation follows: **Barbara Tolstrup** and **Anne D'Urso-Rose** provide a volunteer/staff perspective of seniors' involvement in public access in Malden, Massachusetts. **Joanne Fishbein** describes the success of nearby Falmouth Community Television's partnership with SeniorNet Learning Centers. **Jim Carney** profiles the power of Bronxnet's approach to issues and event programming for the seniors of New York City. **Ruth Glanz** shares information on the growth of Second Half Strategies and development of Active Aging at Manhattan Neighborhood Network. **Charles Kelsey** reports on meeting the programming needs of seniors in rural western New York State. **Dave Canaan** extols PEG access in Delaware County, Pennsylvania. **James Kenny** introduces a senior of superstar proportions in Rye, New York. Erie, Pennsylvania's Card Table Connection team is the subject of **Jeanne Bleil's** spotlight. **Paul Joffrion** guides us south to Orange County, North Carolina and unveils the Department of Aging's dedication to those who have "surpassed their sixth decade." **MJ Williamson** focuses on an inter-agency partnership in Tampa, Florida that promotes safety and security for that community's elder citizens. **Beth McKee** acknowledges the talents and esprit de corps of Dallas Community Television's *Senior Moments* production team. **Dave Hawksworth** writes about two very special seniors in Salina, Kansas. **Elaine Beck** presents a profile of Iowa City, Iowa's Senior Center Television. Chicago's CAN TV 21's Communications Coordinator **Allan Gomez** takes us down memory lane with The Senior Network's coverage of *Those Were the Days Radio Players* theater troupe. **Ron Beacom**, **Felicia Jamison**, and **Chuck Peterson** share stories of Michigan seniors who just "don't have the time to get old." **Val Jeffrey** in Cupertino, California and **Judy Weitzner** in Contra Costa, California explain how their communities' seniors are producing award-winning cable programming. **Tony Kreig** and **Rita Barreras** of Maui Long Term Care Partnership complement the issue with a feature on Akaku: Maui Community TV's role in improving access and coordination of elder care services in Hawaii.

Community Media & Seniors *Still Blazing Trails*

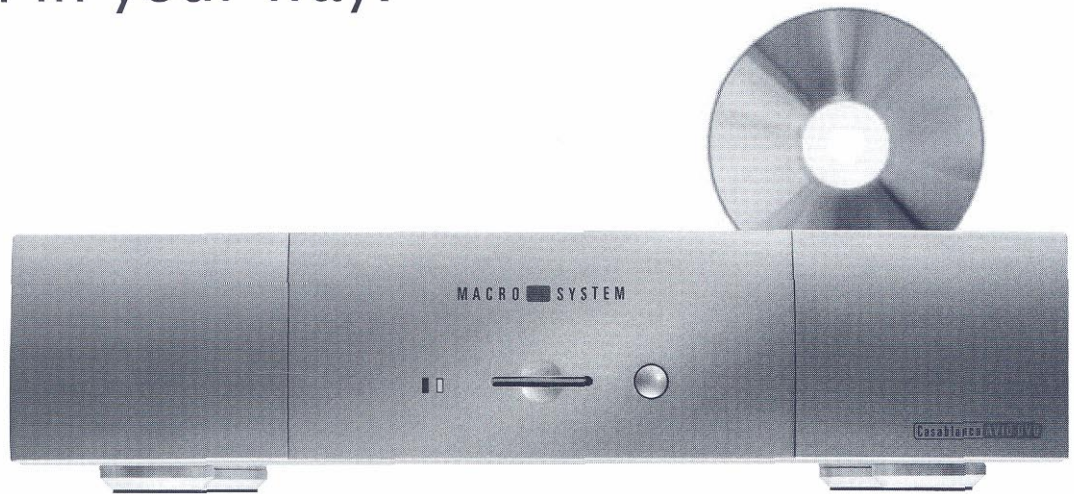
Also featured in this issue is a look back at the Tacoma conference. What a great event! The conference section includes profiles of the Alliance and Director's Choice award winners, **Wanda Baer's** perspective on public access's impact on her life, **DeeDee Hallack's** White Paper on *Our Media*, a report on the national board's team building and diversity training, **jesikah maria ross's** report on Tacoma's innovative community media for social change track—and, of course, pictures, pictures, pictures!

Our thanks to everyone who volunteered their time to help us develop this issue. We're proud to have been involved with an issue that highlights the accomplishments of our senior volunteers. We know you'll see, as you read this issue, what a valuable resource your seniors can be!

— Betty Francis and Bill Kirkpatrick, co-editors

Betty Francis has been involved in educational access for the last eighteen years as a writer, producer and station manager. In her current role as an IT Planning Analyst for Montgomery College, she assists in the development of joint initiatives for Maryland's Montgomery County PEG Network. She can be reached at 240.314.3141 or betty.francis@montgomerycollege.edu. Bill Kirkpatrick is a doctoral candidate in Media and Cultural Studies at the University of Wisconsin-Madison. His dissertation will be on localism and community in American political thought and media policy.

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Seniors Bring More than 'Special Needs' to Access

BY GEORGE STONEY

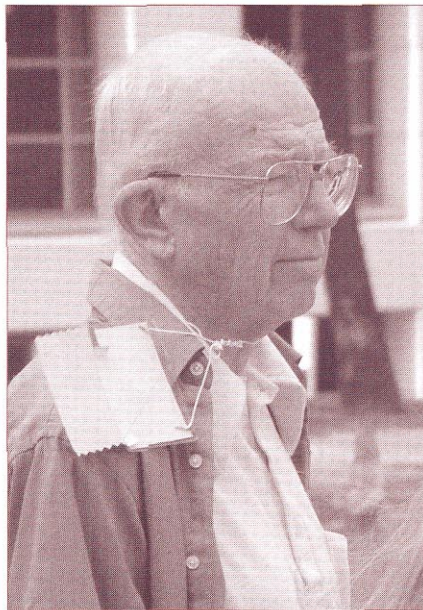
HAVING BEEN ACTIVE in the public access-to-cable TV movement since 1971, I have had the satisfaction of receiving calls from old friends who, in retirement, have "discovered" what I have been telling them about for years—that access is at the hub of community communication.

John Creedy, class of '39 at my alma mater University of North Carolina/Chapel Hill, retired to Bennington, Vermont and found access an effective way to reach needed supporters for the school board Creedy had joined. His lifetime as a journalist and public relations advisor for industry gave his weekly presentations a professional polish without losing the in-person immediacy that he had never enjoyed as an advocate-for-hire.

Theodore Conant, filmmaker, historian, and investment consultant in media for venture capitalists, retired to Hanover, New Hampshire. There he joined the access board and was soon doing his own programs as well as successfully steering the organization through a maze of negotiations for franchise renewal.

Retirees by the hundreds of thousands, especially those who have changed their residency, have the need to make new connections as well as find new purposes for living, and can devote their professional skills as useful volunteers to community access activities. As income from franchise fees shrinks, their volunteer services could prove a badly needed resource. They will be with us if we find ways to seek them out, adapt our training classes to their needs, and approach them as people with skills and knowledge rather than just as an isolated interest group.

In one access center I visited a few years ago, I found women from a nearby retirement village had "adopted" the center, becoming its official hostesses as well as having a weekly program of their own. What kept them coming back was *both*



They will be with us if we find ways to seek them out, adapt our training classes to their needs, and approach them as people with skills and knowledge rather than just as an isolated interest group.

the camaraderie of working with their own group to make programs and the opportunity it afforded to know teenagers and young mothers who needed transportation. After watching for a few days I concluded that what made it work for all concerned was the friendly, neighborly atmosphere the center's small professional staff had created. The seniors felt comfortable about dropping in. They felt wanted.

We seniors do have our own "special needs." Around the country one can find examples of effective programming to meet them. The American Association of Retired Persons (AARP) has sponsored its own series. At Manhattan Neighborhood Network (MNN), where I hang my hat, we have *Age-Wise*, which features seniors

with interesting careers as well as those addressing political, social, and medical topics (see Ruth Glanz's article on seniors at MNN in this issue). There is also the *Lower East Side Oral History Project*, which is recording stories with people who lived there long before it became a trendy Bohemia.

For some years I have been trying to persuade the Alliance to sponsor a tape exchange that would make it easy for program-makers to share their work. Until such an arrangement is created, perhaps this journal could serve as a collecting point for programmers willing to swap tapes and experiences.

Some programs that have caught my attention in the past few years include many about local history. In one town, two seniors meet weekly to detail the history of some building in the downtown area, showing stills of those involved in its creation and anecdotes from their own youth about what happened around town. In another, birthdays of tradesmen were celebrated—the barber, the retired school principal, the senior who spent much of his life conducting the high school band. These shows were mostly "live" with stills and occasional roll-ins that had been recorded on personally owned video rigs.

Seniors have often been the mainstay of local peace activist groups, as I observed personally in upstate New York during the recent buildup to the war in Iraq. Thanks to Free Speech TV (FSTV), MNN has carried much material related to this activity. But I would welcome more individual testimony about commitment, the kind of thing that tends to get reduced to clichés in the editing of coverage, but becomes powerfully persuasive when viewers and witnesses belong to the same place. We see what I am asking for at its best in the many tapes about Sister City exchanges linking Nicaragua and towns in the US. Tapes from Olympia, Washington and Burlington, Vermont cover activities

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"People who disagree on just about everything found themselves in agreement that in this debate over whether a handful of corporations should be allowed to dominate the discourse, the already fragile health of American democracy is at stake."

-- Robert W. McChesney & John Nichols comment on the wide variety of coalitions opposing the relaxation of media ownership rules in the "Up In Flames" in the November 17, 2003 issue of *The Nation*.

The Alliance for Community Media is committed to assuring everyone has access to electronic media. The Alliance advances this goal through public education, a progressive legislative and regulatory agenda, coalition building and grassroots organizing.

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9/29/2003 Alliance Applauds Court Ruling in Favor of San Jose in Free Press Renewal Dispute

8/4/2003 Alliance Calls For Apology on Senator Biden's Comments on Public Access

7/3/2003 Alliance Recognizes Courage and Spirit With "Director's Choice Award"

Go to News archive >>

Events

ACM 2004 International Conference and Trade Show
July 8-10, 2004
Tampa, Florida

Alliance Website Gets a Makeover

The Alliance for Community Media recently released their redesigned website featuring a brand new look, streamlined organization and the debut of the Members Only section.

The new look of the website features a more attractive presentation combined with a user-friendly organization of features and content. Sections of the website have been placed in a category-based menu featured on the left side of the website. Quick links to the Legislative Action Center and Community Media Review are conveniently found at the top of the page.

With this new look, the Alliance website also received new content and resources for our members. The new Members Only section includes online forums and information about vendors and products.

The new online forums, found in the Members Only section, give the ability to post messages about a variety of topics. The forums allow people to view and participate in the topic related discussions.

The Online Buyers Guide is a new section of the website where vendors are able to post information about their company and products. Moreover, certain vendors have chosen to participate in the Member Discount Program where they offer special rates to ACM members.

Log onto www.alliancecm.org today and check the new look and new features of the Alliance website!

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...the challenge is to encourage producers—including seniors—to see their opportunity to have their voices heard, show their collections of historic local photographs, tell others why and how they volunteer at the museum or hospital or the high school.

going on since before 1982 when the Sandino Revolution inspired such hope.

Reviewing these tapes gives one a realization of what it has meant for those involved to have—through Public access—a way of demonstrating to their families, neighbors and friends why they care and how they have found practical outlets for their caring.

As a senior myself, I resent being thought of as a member of a special category. I don't like being isolated into special training classes or confined to a program slot reserved for my age group. Yet I know that in some instances the camaraderie of an already-existing group can help support and sustain an ongoing effort. In that case, attention should be given to just what that group has in mind. While visiting an access center some time ago, I recall seeing a group of seniors trudging out with a huge lot of equipment: lights, tripods, location monitor—the works. When I talked with them I discovered that all they wanted was training to do an in-studio show. When I asked the training officer about this his reply was: "We have rules about that. To qualify for a program slot you must pass the test for production in both studio and remote production. It does eliminate a lot of people, but if we didn't we'd never be able to accommodate everyone who wants to get on our channels!"

I made a somewhat similar mistake when training a group of seniors a few years ago. One in the group was particularly skilled as a cameraman. Soon it

was assumed he would be cameraman for all the shoots. But one day when a heated discussion was taking place I noticed he was bursting to get into the argument himself, and replaced him at the camera. After that I made sure the crew assignments were rotated.

One policy that has discouraged much senior citizen-related programming (at least it has at MNN) is assigning all channel time on the basis of individually dedicated weekly or monthly slots. This allowed for no accommodation for the individual oral history that could serve as an obituary for a neighborhood leader, or a town "character," or even one's own grandmother—the kinds of programming that can make cable access as intimate and important as local radio used to be before it was gobbled up by the conglomerates, or as the local newspapers were before they became links in a chain.

Recently at MNN we have decided to alter our long-standing "first-come, first-served" assignment of times, with strict adherence to a quarterly or half-yearly reservation by "curating" one of our four channels. (Please note that more than half the time is still assigned on the first-come, first-served basis.) This new arrangement will require more staff time to administer. But in my view we will be meeting a need that no other media outlet provides.

Now the challenge is to encourage producers—including seniors—to see their opportunity to have their voices heard, show their collections of historic local photographs, tell others why and how they volunteer at the museum or hospital or the high school. I predict that from these contributors we will find more seniors who become dedicated to speaking about our concerns for *both* our special needs and for the common welfare.

George Stoney is a documentary filmmaker, community activist and video pioneer. As a founding member of the Alliance For Community Media and a co-founder of the Alternate Media Center, he is known as the father of Public access cable television. He is on the board of directors at Manhattan Neighborhood Network and may be reached there by calling 212.757.2670.

COMMUNITY MEDIA REVIEW

Who Owns Our Media?

Coming in the Winter Issue of CMR

The latest actions of the Federal Communications Commission and the Congress regarding concentration of media ownership have spurred a national debate not heard in recent years.

Public interest groups from across the social and political spectrum have joined together in realizing that media ownership and control are essential concerns that underlie the power structure of our society.

Ultimately, the outcome of this debate will greatly influence how we communicate with each other. It will influence how we share our creativity, expression and ideas, and how we inform and educate using all media including television, radio, print and the Internet.

The vanguard of media access and those concerned with diversity and localism will share their views in the upcoming issue of *CMR*. What defines "localism" in media? Is community access television the last bastion of local media? Who owns our media? What can we do about it? Check out the next issue of *CMR* to find out!

If you're interested in providing an article or in suggesting ideas for the Winter *CMR* issue, please contact: Julie S. Omelchuck, 503.823.4188, julieo@ci.portland.or.us or Sean McLaughlin, 808.871.5554, sean@akaku.org.

Deadline for articles is mid-December.



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For more than 12 years, the Alliance for Communications Democracy has been fighting to preserve and strengthen access. Though the odds against us have been high, and the mega-media, corporate foes well-heeled and powerful, time and again we've won in the courts. We can't continue this critical work without your support. With the ramifications of the 1996 Telecommunications Act manifesting themselves, and new legislation on the horizon, we must be vigilant if we are to prevail and preserve democratic communications. If not us, who? If not now, when? Please join the Alliance for Communications Democracy today!

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 - Alliance Associate, \$2500 - copies of all briefs and reports.
 - Alliance Supporter, \$500 - copies of all reports and enclosures.
 - Alliance Subscriber, \$350 - copies of all reports.

Direct membership inquiries to ACD Treasurer Rob Brading, Multnomah Community Television, 26000 SE Stark St., Gresham, OR 97038, telephone 503.667.7636, or email at rbrading@mctv.org



EAST

Reports from Malden and Falmouth in Massachusetts; the Bronx, Manhattan, Mayville, and Rye in New York; Radnor Township and Erie in Pennsylvania.

Seniors: A Class Act

BY BARBARA TOLSTRUP

FOR MANY SENIORS, involvement with television is watching the "soaps" or tuning into their favorite game shows. For some of us Malden, Massachusetts seniors, involvement with television has become the opportunity to view television and the world from behind the camera.

In March 2001, I and six other senior women began attending a studio production class at MATV (Malden Access Television). Taught by Anne D'Urso Rose, training director for the station, the class was formed to encourage Malden's older citizens to become involved with their cable access station.

Every Wednesday morning our group met to learn the different functions involved in producing a television program. We learned how to design a set, develop graphics for opening and closing credits, and write a script. We learned how to operate the studio cameras, run the audio and switcher boards, set up the mics and camera shots. We also tried our hand at floor direction, acting as talent, and serving as crew. In fact, all of us very quickly chose a particular area that we preferred. Loretta DeStefano immediately took to directing while Jaye Phillips, a hobby photographer, chose to be behind the camera. Saroj Gandhi, an engineer by training, preferred the work involved in control room switching and audio, while Margie Myers and Dianne O'Brien preferred to circulate among the various roles. And although Helen Bisor was hesitant at first to find her niche, she wound up as the enthusiastic host of *Seniors: A Class Act*, the talk show format program we produced as our graduation project.

The class certainly helped me! I had volunteered at the station for a few months, but really had little knowledge of what goes on in the control room and on the floor. And this made me somewhat

nervous, since I had just been asked to host a talk show called *Malden Square*, a program about Malden, its people and what's happening in the city. Enrolling in Anne's class provided me an insight into all the aspects of television production and prepared me to appear before the camera.

When the class ended, we opted to stay together as a group and moved on to begin a class in field production. We went on some practice shoots and are now working our way through the process of



Anne D'Urso, left, teaches switching.

learning to edit. Our goal is to produce additional shows independently. We are contemplating producing *Seniors: A Class Act* on a monthly basis with talent and guests all being senior citizens—either from the class or from the community. As Jaye says, "We want *A Class Act* to be by seniors for seniors."

Since our class "graduation," most of the class can now be found in the studio on Friday mornings when we tape *Malden Square*. They have become an experienced and dedicated crew and some of us have also crewed for programs such as *Ask The Superintendent* with Malden School Superintendent Dr. Joan Connolly.

The group's involvement with the station has grown in other areas as well. Loretta has produced a couple of shows on the Iraqi War. She and Saroj also assist Liri Qirici, a MATV staff member who is physically disabled, on various projects. I have become producer of *Malden Square*.

Jaye and I also each do a monthly stint reading the station's *Talking Bulletin Board*, which airs MATV's weekly program schedule verbally for the benefit of visually impaired viewers. Margie and I take turn answering phones and working at the reception desk on Wednesdays.

We may not be *The Golden Girls*, but we have become good friends and enjoy being involved with MATV. We all agree that our participation has been worthwhile and that we have developed some new skills that, hopefully, we can use in the future as volunteers for Malden Access Television.

Barbara Tolstrup is retired from a career in advertising and public relations. She has been an active volunteer in various community and civic organizations. Currently, in addition to volunteering for MATV, she serves as chairperson of the Malden Historical Commission. She may be reached at btolstrup@msn.com.

Senior Moments in Malden, Mass.

BY ANNE D'URSO-ROSE

I REMEMBER THE first day this dynamic group of senior ladies entered the control room of the MATV studio and surveyed the equipment. As I pointed out the audio board, there was a collective intake of breath and one said, "Look at all those buttons!" Underlying the reaction was the message, "How can we possibly learn how to use that?"

"It looks intimidating," I said, "but you really only need to know what these few levers do."

On that first day too, I remember Loretta in particular, and how her eyes lit up as I explained the directing position. "That's what I want to do," she said. And she did, and has, ever since. Loretta has gone on to direct her own studio production, a panel discussion program protesting the then imminent war in Iraq. And the rest of the apprehensive group has gone on to form the backbone of the production crew for *Malden Square*, a program hosted by one of the ladies in the group, Barbara Tolstrup.

My Wednesday morning classes with

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this group of women—all in their late sixties or seventies—were the highlight of my workweek. Threaded through the demonstrations of camera movement, winding cables, and rolling tape are stories and discussion and laughter. Health problems and ailments are detailed and then laughed off with a shrug and throwing up of hands. It was then on to the business of choosing shots, testing sound, and cuing tapes for “roll-ins.”

I think the fact that this group happens to be all women has created an atmosphere of unself-conscious learning that helped them through their fears and nervousness over using technical equipment. It was wonderful to see their delight with mnemonic sayings like “Righty Tightly, Lefty Loosely” (referring to which way to turn when screwing or unscrewing a piece of equipment) and the mastery it gave them over this new realm.

And once the studio technology was mastered, and these women decided to produce the first *Seniors: A Class Act* program, they had great fun choosing their own set design! Together, they scoured the retail circulars for inexpensive wicker furniture, arranged plants and flowers, bowls of fruit, and picture frames. Of course, they learned it was not the same as decorating their own patio, as it all looked so different from behind the camera. Still, when all the camera shots were set up and the furniture arranged accordingly, their set had a decidedly warm and homey touch.

When we moved on to portable production, I breathed a sigh of relief that the digital revolution had moved us away from the Panasonic 456s which would have been impossible for these women to work handheld for any significant length of time. Although our Canon ZR series may have buttons that can be a little hard to read, their miniature and lightweight design made it possible for these women to experience the power of being behind a video camera any place, anywhere. In fact, two of the group liked it so much that they bought cameras of their own. Digital editing, on the other hand, has proved to be the most difficult aspect of video production to teach this group: the women have varying levels of experience using a computer and peripherals such as a mouse. Using a mouse is a skill that, until it is fully mastered, can bog down the process of learning to put video clips

together to tell a story. Jaye, one of the ladies who was having trouble with the mouse, revealed that she practiced at home with a bar of soap. As she pointed out, it has the same shape and feel! We’ve discovered that the touchpad on the iBook is actually easier for the women to operate and this has speeded up the learning process.

Still, they are all determined to master the mouse because, as Jaye points out, it is much more common. And I have no doubt that they all will. And that before long, every member of this group will be editing on their own—well, maybe with the others crowded around them. It’s much more fun that way. And I truly look forward to that day, because these women all have stories to tell, interests to share, and wisdom to impart. Their voices, heard through the medium of television, will add a new dimension to the rich blend of voices on the MATV channel.

Having older people fully involved in production at the station adds strong

and colorful threads to the fabric of our community media center. I especially love when these ladies have teamed up with adolescents on short projects and shooting exercises. We hope to encourage and develop that sense of intergenerational collaboration, as our youth program grows and develops, along with our programs for seniors.

I can truly say that these women inspire me and have given me a refreshing perspective of growing older. They have also given me the joy of friendship. Saroj has cooked us spicy vegetarian food and hennaed our hands. Helen has crocheted us beautiful potholders and Jaye has bought us little treats for the holidays. And they’ve all regaled me with stories and often have made me blush. I only hope to be as engaged in volunteerism, learning, and community life when I reach their age.

Anne D’Urso-Rose is the training and outreach director for Malden Access TV and can be reached at anne@matv.org

Computer Training for Seniors in Falmouth

BY JOANN FISHBEIN

SENIORNET IS A national non-profit organization that teaches older adults how to take advantage of current computer technology and the Internet to enhance their lives. Since 1986, SeniorNet has grown from a small research project to an independent, volunteer-based collection of locally sponsored and operated computer learning centers for adults aged 50 and older. Today, SeniorNet has tens of thousands of members, from novice to expert, and hundreds of Learning Centers located across the United States.

In the spring of 2001, John Magnani, the director of the Falmouth Senior Center and a board member of Falmouth Community Television (FCTV), approached FCTV Executive Director Debra Rogers to see if the access center would be interested in becoming a SeniorNet Computer Learning Center site. FCTV, an independent nonprofit corporation, is the management entity for Public and Government access television in Falmouth and also manages a commu-



At the SeniorNet Learning Center of Falmouth.

nity art gallery and small community computing center. Access to all forms of community communication is the mission of FCTV and with 50 percent of the population of Falmouth over the age of 45, it appeared this could be a very good fit. Our current computer center was not working to capacity and we were seeking a new way to use our computer lab. The SeniorNet model looked like the ideal program for both our community at large and our access center, which has only three full time and two part time staff. SeniorNet would provide all the software and curriculum. SeniorNet also located a

sponsor willing to purchase computers, a scanner and printers in return for sponsorship.

As an independent computer trainer and consultant, I was approached by Debra and asked to attend the initial planning meeting. That first meeting, with representatives of FCTV, SeniorNet and Tufts Secure Horizon, resulted in the establishment of Cape Cod's only SeniorNet Computer Learning Center. Even though FCTV had a very small space for the computer center (six stations total would fit), the national SeniorNet organization agreed to work with us. Tufts Secure Horizon agreed to sponsor the center, purchasing all the hardware needed and Cape.Com, a local Internet provider which had been donating free DSL and Internet access to FCTV for some time, agreed to generously expand their services by sponsoring SeniorNet in Falmouth.

The major condition that needed to be met by FCTV was finding 25 senior (50+) volunteers to manage the center. Bill Long, a longtime FCTV member and former Digital Equipment Corporation executive vice president, agreed to serve with me as co-coordinator. Within a short period of time, the 25 required volunteers were found and SeniorNet began their week-long training of our local volunteers.

And so, in June of 2001, a small group of mature computer users officially formed The SeniorNet Learning Center of Falmouth, as an affiliate of the national SeniorNet program and FCTV. Operated entirely by older adult volunteers from our local community, we at the Falmouth learning center were able to use the expertise of other learning centers, as well as the high-quality curriculum materials prepared by specialists at the national SeniorNet headquarters. Following a well attended and exciting grand opening, classes officially began in August 2001.

Some people take computer courses out of sheer intellectual curiosity. Others have a specific purpose in mind, for example, communicating with distant family members via the Internet, or writing the family history and genealogy. In order to accommodate the diverse needs and wishes of the senior community, we offer a menu of the courses most fre-

quently requested by older adults: mouse skills, introduction to computers, Internet, word processing, genealogy, Windows Basics and Quicken. Each course meets a once week for a two hour session and courses vary from four-weeks to eight-weeks in length. Class cost ranges from \$20-\$40 and all students must join the national SeniorNet organization by paying an annual membership of \$40. Membership in FCTV is not required but encouraged.

SeniorNet curricula are tailored to the senior student body and updated regularly by the national organization. The "Fundamentals" course begins with the absolute basics, and subsequent courses systematically build on the student's skill

and knowledge. At the SeniorNet Learning Center of



Falmouth, classes are limited to six students, each with his or her own computer to learn on. A knowledgeable teacher assisted by one to two coaches conducts classes. This is a teacher/pupil ratio that insures personal attention. To elaborate on the class experience, students have access to the Learning Center computers during specified hours to practice at their own pace with lab monitors available to answer questions.

Arthritic hands, diminished vision, hearing impairments can be a natural part of aging. Now technology is available for making computers more accessible to all. This past year, through the generosity of the Community Foundation of Cape Cod, our lab has been refurbished with new, more comfortable, ergonomically correct chairs, optical mice and a 21 inch monitor. All of these acquisitions were made to make the lab more comfortable and accessible to all students. Additionally workshops are being offered on how to take advantage of new web adaptation software for internet access for visually and physically impaired.

Today's younger people have grown up with computers and have easily learned to use them easily for play and work. Many older people feel left out of the novelty of computers and the Internet, passed by for lack of opportunity, exposure and/or training. By offering classes at an affordable cost, we at SeniorNet provide the opportunity to

expose older adults to the concepts and techniques of computers and train them in a wide variety of practical computer applications.

Management of the facility works very well. SeniorNet operates within FCTV but as kind of a subsidiary. Our SeniorNet volunteers coordinate everything from registration, purchasing, instruction, coaching, marketing and curriculum. The executive director of FCTV works with us to plan and control the budget and to do purchasing. At its inception, our volunteers developed policies, which were approved by the FCTV Board of Directors. Ninety percent of all funds raised by our SeniorNet program go back into the center to update equipment with the other ten percent covering facility costs like electricity and cleaning.

Having SeniorNet at FCTV has truly been a major success in every way. Our SeniorNet Learning Center is buzzing with activity on a regular basis and our SeniorNet volunteer staff has become a very valuable and appreciated resource at FCTV.

JoAnn Fishbein has worked as a computer trainer and independent computer consultant for the past 18 years. She is cofounder and co-coordinator of the SeniorNet Learning Center of Falmouth. For more on SeniorNet, go to www.SeniorNet.org. For information on the Falmouth Center, contact JoAnn Fishbein at jmf@cape.com or Debra Rogers at deb@fctv.org

You Should Live So Long

BY JIM CARNEY

THIS IS NOT ONLY a folksy way of wishing someone longevity and luck, but since 1994, it is the title of a public access show airing weekly on Bronxnet. Bronxnet is the community access organization serving over a quarter million cable subscribers in New York City. The program is indicative of an approach that Bronxnet undertook shortly after its launch over 10 years ago. Bronxnet sought out strategic partners, combining the expertise of nonprofit organizations in the Bronx and the powerful reach and potential of its four public access channels. Because of the traditional lack of media devoted to issues important to senior citizens, the concept was a natural. Despite a growing population of older Bronxites, information about services and resources available to seniors was

difficult to come by.

Services, But No Information. In 1993, Bronxnet was envisioned as a different type of Public access center. From the very beginning, Bronx Borough President Fernando Ferrer and the original board of directors saw an unprecedented opportunity. The resources of a new access center on the Lehman campus of City University of New York, and four channels on the local Cablevision system, offered the possibility of providing traditional Public access services, and targeted programming produced by Bronxnet. In conjunction with other nonprofit organizations, Bronxnet reached out to the residents of the Bronx to find out what type of programming they wanted on their community channels. One of the first and most obvious groups in need of service were the senior citizens of the Bronx.

A two-pronged approach was developed to create programming for and about Bronx seniors. On one hand, we created specific shows with strategic partners that featured seniors and senior advocates talking about what was important to them. On the other hand, we created an "umbrella programming strategy" that would provide a platform for information and discussion of senior issues and events.

You Should Live So Long!. The first program developed by Bronxnet was in partnership with the Hebrew Home For The Aging at Riverdale called *You Should Live So Long*. The show features weekly discussions of issues and segments dealing with real-life issues facing older Bronx residents. Programs devoted to nutrition, finance, eldercare, assisted living and other similar subjects provided first-hand accounts from local seniors as well as advice from experts designed to make older Bronxites live longer and better lives. According to Nelson Burros, director of the Hebrew Home's ACCESS Project and current host of the program, "We tried to get away from the common 'disease of the week' approach and deal with practical living issues. We feel we have a responsibility to provide educational information to the community."

The show, which has received awards for excellence from the American Association of Retired People and the New York Association of Homes and Services for The Aged, has a strong following of senior viewers, but is also popu-



Bronx senior Rafael Tricoche (seated, third from left) teaches art classes at local senior centers and was featured in a Bronxnet documentary.

lar with families of seniors and other caregivers.

Aging Well. Another approach to reaching Bronx seniors evolved from a short segment contained in Bronxnet's daily live call-in public affairs show *Bronxtalk AM*. The two-hour show features interviews with Bronx newsmakers and community leaders, as well as features containing targeted information for different segments of the community. The Bronx-based nonprofit organization Aging In America was approached about providing a weekly "Senior Tip" dealing with matters important to older viewers and their families. Hosted by Dr. Bruce Hurwitz, the segments enlisted the participation of guests who would discuss their areas of expertise ranging from home health care services to public policy matters. The popularity of the segment led to a weekly live program that takes live phone calls from seniors and their families.

According to Dr. Hurwitz, "Having our own program allows us to focus in depth on the details of complicated and important issues. By having guests like the NYC Commissioner on Aging and the Borough President talking directly about senior issues, we raise the profile of these issues in the mind of the public."

Special Productions. In addition to Bronxnet's traditional on air programming for seniors, the access center has taken a leading role in using television to support senior organizations in the Bronx. Annually, Bronxnet produces a number of video productions for organizations. Presentations include the *Hearts & Hammers* program, which organizes

teams of volunteers who descend upon selected senior homes and devote a day of hard work to repairing and cleaning their homes and a video "annual report" for Regional Aid for inter-im Needs, Inc. senior services, which has used the programming to increase awareness, fund raising and volunteerism.

In conjunction with the Haym Solomon Foundation, Bronxnet produced two

highly acclaimed documentaries that told the oral histories of elder Bronxites. Produced by Bronxnet's Audrey Duncan, the "Bronx Trailblazers" project detailed the memories of immigrants from all over the world and how they overcame hardships to become an integral part of the Bronx community.

Seniors at the Helm. An important aspect of how Bronxnet deals with issues important to older residents comes from a commitment to having seniors participate in the creation of programming. A founding member of Bronxnet's Board of Directors is Dr. Roscoe C. Brown Jr. Among other credits, the octogenarian is an alumnus of the legendary World War II flying aces, the Tuskegee Airmen. He also has served as president of Bronx Community College and has hosted his own PBS series on historic African-Americans. He has made considerable contributions to the overall development of Bronxnet programming.

Bronxnet also drew J.J. Gonzalez—a legendary street reporter and one of the first Latino television reporters in America—out of retirement to head up Bronxnet's News and Public Affairs programming. Under Gonzalez' leadership, young producers developed sensitivity to matters important to seniors and the older perspective was included in all of the programs he created.

Spanish Programming. Perhaps the most dramatic example of the impact public access programming can have is with the Spanish-speaking community. Generally, Spanish-speakers in the U.S. have limited options when it comes to

media. When you consider the plight of Spanish speaking seniors, there is virtually nothing available. The Bronxnet live call-in program *Dialogo Con Glenis*, regularly deals with issues important to older Latinos. According to Luis M. Vasquez, executive director of RAIN Services for Senior Citizens, who has made numerous appearances on the show, "Our phones light up after appearing on Glenis's show. The show provides us an opportunity to reach a part of our community which desperately needs these services." Program host Glenis Henriquez is an educator who feels strongly about bringing these stories to older Bronx Latinos. "In areas such as elder abuse, Spanish-speaking seniors do not know that they have any options," she said. "In my community there is no one else talking about these issues and the options that are available to deal with them."

Jim Carney is assistant professor of multilingual journalism and mass communication at City University of New York's Lehman College and until last September served as executive director of Bronxnet for nine years. He may be contacted at JIMBXNT@aol.com.

Volunteer Seniors In Action at MNN

BY RUTH GLANZ

WHILE INTERVIEWING PETE Seeger in 1998, he said, "Volunteering is fun! You're just doing a little job, but you see the results of your work."

That is precisely the philosophy under which our group of volunteers in New York City operates.

In 1997, a core group of four video professionals got together to produce a monthly program series under the auspices of AARP called *Second Half Strategies*. Over a period of six years, we produced 65 half-hour programs at Manhattan Neighborhood Network. We are all in our senior years and were able to recruit about 15 more people, most of whom had no previous experience in television, but were eager to learn new skills.

Manhattan Neighborhood Network (MNN) gave most willingly of their time and expertise to help us train our crew. We became so involved with the workings of the network that I was asked to be on the board and have enjoyed that honor for the past five years. MNN is now in the process of converting to digital

equipment, and we are all excited about that.

The programs, produced under Executive Producer Al Markim, consisted of issues important to AARP each month. We would interview AARP experts or others for the first half of the program about issues affecting Medicare, Social Security, caregiving, consumer protection, etc. We stayed within the mission statement of AARP, i.e. "To educate New Yorkers, who are 55-plus, about the primary legislative and social issues that affect their lives."

In the second half of each program, we invited a role model, someone in his or her later years, who is still doing vital and creative work. Frankly, the role models were the most fun for us. We interviewed Mayor Ed Koch, Steve Allen, Celeste Holm, Kim Hunter, George Stoney, Joe Franklin, Ned Rorem, a couple in a nursing home who fell in love, and many other notables.

Each program was duplicated and sent by AARP to 75 Public access stations all over New York state. Some of the stations would repeat these same monthly programs

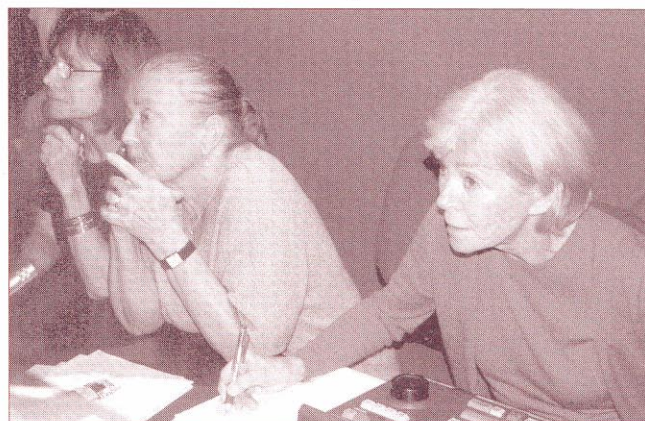
every week. *Second Half Strategies* won several awards recognizing excellence in cable access programming. The program is the recipient of the Manhattan Neighborhood Network Award for Community Media and a multiple-year winner in the Alliance for Community Media *Hometown Video Festival Awards*.

After almost six years with AARP, the group has decided to go a different route, and we have a new mission: "To improve the negative image of our aging population in the media through the positive portrayal of our cumulative experiences, talents, and dynamic activities." We feel that although people over 65 are the fastest growing segment of our population, seniors and their concerns are under-served in the broadcast media. We seek to encourage change in this attitude. Our goal is to present a counterimage of aging, one that portrays a vibrant, enthusiastic approach to all aspects of living, and one that offers our viewers the opportunity to see older people embracing new challenges and participating

dynamically in all aspects of our society.

Our new plan is to produce four one-hour magazine style programs each year. The programs will air quarterly on MNN and we envision Public access exposure on 10 metropolitan area stations. Each of these quarterly specials will contain three segments, dealing in depth with pertinent issues such as:

- ▲ Reality and myth in the aging of America
 - ▲ The media and its youth bias
 - ▲ Intergenerational experiences
 - ▲ Senior contributions to our culture
 - ▲ Lifelong continuing education
 - ▲ Spirituality and sensuality
 - ▲ Health concerns
 - ▲ Seniors as world travelers
- ...and many others.



Barbara Rubin at the audio board, with Ruth Glanz and Mitch Rein.

In conclusion, we will confront the popular image of aging, which is largely myth-based, and present instead a positive counter-image through the inspiring presentation of our role models.

Because all of our crew are trained volunteers, some of them having their own digital equipment, and because MNN is graciously providing us with the essential recording facilities, we hope to be able to produce these programs very economically. However, we do require some funds, primarily for videotape, transportation, etc. We are presently in the process of applying for funding.

We plan to air our first show in the fall of 2003. Our working title is *Active Aging*.

Ruth Glanz began her career at Hunter College, CUNY, in 1969, where she received her Masters Degree, made video programs for the college, and taught video production. She then spent many years in the corporate world as a director of audiovisual communications. She is now in her own freelance business. She can be reached at ruthglanz@aol.com.

Mayville Senior Report in its Eighth Year

BY CHARLES L. KELSEY

THIS PAST AUGUST, Reed Powers completed show #412 of *Senior Report with Reed Powers*. Powers originated the concept for this one-hour, live call-in program on radio in the New York City area while he was teaching school on Long Island. When he retired and relocated to his old hometown of Westfield, New York, he continued his radio version of *Senior Report* on a Dunkirk, New York radio station. Then, in 1995, the radio program ceased and Powers migrated *Senior Report* over to Access Channel 5's programming line-up.

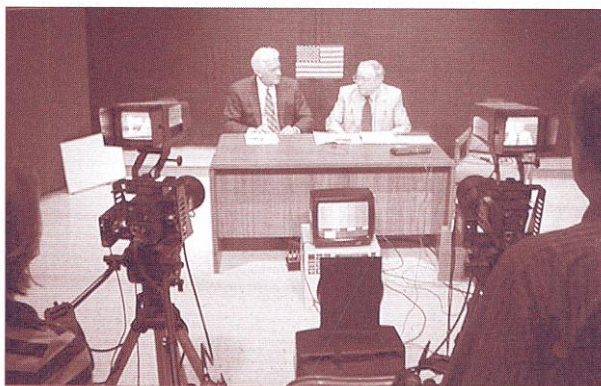
Although the show has evolved over the years, Powers has carried forward his radio tradition of opening the program with a song called *Trumpet Tune* along with a cheerful and enthusiastic "Good Morning! Good Morning! What a beautiful day!" He reports local news, news about local senior citizen clubs, and 10 minutes into the show goes to a public service announcement. Following the PSA, Powers introduces Morton Flexer, affectionately called "the geezer." Flexer, a 78-year old, retired hospital administrator then gives a five-minute editorial.

Following the geezer's report, Powers encourages viewers to take a moment to relax and meditate. A photo of a tranquil scene or a flower is then shown along with some soft music as Powers leads into the spot with the comment "and remember, you are number one in this whole universe."

About 20 minutes into the hour, he introduces the guest. While topics are generally of a "senior citizen" flavor, it is not unusual to be of interest to all ages. Viewers call in to ask questions, make comments, wish someone a happy birthday, or talk about whatever they want. As Powers is quick to remind viewers, "This is your show, your magic carpet to the airwaves."

Phone calls are screened in the control room by Mort Flexer ("the geezer") and placed on hold. Powers is cued in his IFB earpiece that a caller is waiting. The program receives anywhere from two to six calls each week.

Local elected officials are often times guests on the program—our state senator, state assemblyman, Congressman, coun-



U.S. Congressman Jack Quinn (left) and Host Reed Powers (right) on the set for *Senior Report with Reed Powers*.

ty executive, county sheriff and district attorney are some of the regulars. Once in a while a guest will show up late, or not at all. However, the show always goes on. (One time someone just stopped by to watch and ended up pinch hitting for a no-show guest!)

Here at Access Channel 5, we consider *Senior Report with Reed* as our 'flagship' program. We began producing this show less than a month following the start-up date of the facility, and since that time, there's no sign of Reed's program losing popularity with the 5,200 cable subscribers that Access Channel 5 serves in rural western New York State.

Charles L. Kelsey is a 29-year employee of the Village of Mayville, New York where he is village clerk. Kelsey serves as executive director of Access Channel 5, an unpaid, volunteer, part-time position. He has served as ED since the station began in 1995. Kelsey may be contacted at kelsey@madbbs.com.

'the biggest communication bang for the buck'

BY DAVE CANNAN

"PEG ACCESS GIVES us the biggest communications bang for the buck."

The following comments come from Radnor Township Commissioner Dave Cannan. In cooperation with township commissioners from adjacent municipalities in Delaware County, Pennsylvania, and co-producers Chip Layfield and John Haines Sr. of Radnor Studio 21, Commissioner Cannan produces monthly tri-township senior forums. The programs air on Radnor's public access channel and Marple and Haverford Township's government access channel. A tape copy of the forums is aired on the local cable provider's leased access channel (when space is available) and takes the commissioners' message beyond the tri-township area to the entire county and a potential 150,000 homes.

I consider communication to be job number one for local government. As an elected official, I try to identify the needs of our residents and then, in a fiscally responsible way, try to meet those needs. But passing ordinances or creating new services just isn't enough. The residents have to know to know what services are available and how to access them.

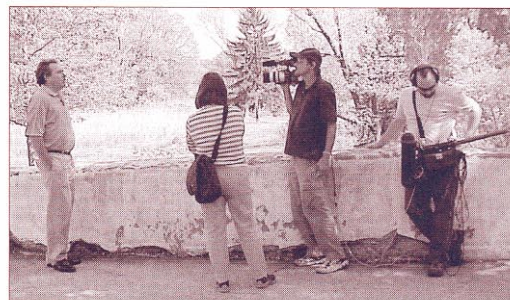
Going on my regular door-to-door visits to constituents (many of whom are seniors) we talk about their various needs for community

services. I was flabbergasted that they were not aware of what was already in place and available to them. I knew that something had to be done.

I think PEG access gives us the biggest communications bang for the buck because it allows us to bring some peace-of-mind to our seniors who worry after putting in a lifetime of work that they will have to go it alone. They are almost always surprised to learn about the support systems of municipal, county and state advocacy and support programs that are already in place.

As with all PEG access productions, it is a lot of work. But working with like-minded cable access volunteers, it is possible to provide an invaluable public service to a much broader audience. We could not do it without our PEG access channels. And that is why we fight so hard to keep them.

Radnor Township Commissioner Dave Cannan may be contacted at davecannan@aol.com



Over-achiever Inspires Others in Rye, New York

BY JAMES KENNY

EDITOR: "CMR is looking for articles on seniors in access, do you think we should do an article on John?"

PRODUCTION COORDINATOR: "Sure, but I'm not going to be the one to tell John he's a senior!"

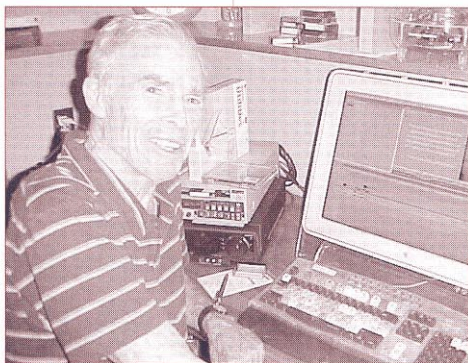
MY FIRST ENCOUNTER with John Carey was just a black and white photo of him hanging on the wall in our city hall. Later on I heard more about his theatrical side as the City of Rye's first democratic mayor in the city's history. He apparently saved his theatrics for outside the city council meetings: skateboarding behind city hall in "testing the factual basis for the police chief's unilateral edict forbidding all skateboarding by anyone, anywhere in Rye," and demonstrating the dangerous sliding doors on the local trains using a prosthetic leg, or was it an arm? I regret that these events happened long before the proliferation of portable video cameras—they would have made for great community access TV!

John has had a long and distinguished career. He served in the Navy during WWII in the Atlantic, European and Pacific theatres of operation, mostly hunting submarines. From there it was on to Yale for a bachelor's degree, closely followed by a law degree. He became an assistant district attorney, then a partner in a law firm for 26 years, got another law degree from NYU Law School, became the editor of the *United Nations Law Reports*, was elected to the Rye City Council twice as a councilman, and twice as mayor, and finally became a New York state judge.

But I like to think that John's real career didn't begin until he found public access television, or rather, it found him. His stint as a judge gave him all the qualifications he needed to land the job as scorekeeper on *What's Your Rye Q?*, a quiz show on local history. His role quickly expanded into acting out local historical scenes on which the contestants were questioned—the most memorable char-

acter being his impersonation of Martha Washington, complete with bonnet, shawl and high-pitched voice (think James Earl Jones imitating Madonna).

Sometime later, John, tired of playing Martha to someone else's George, decided to produce his own show. It wasn't an elaborate production, just an interview program using our standard set. He utilized a crew made up of local Boy Scouts who were offering production assistance to anyone who needed it. Soon John



expanded into portable production, taping the Sunday sermon at his church each week. A little bit of production momentum became production freight train almost overnight.

John does nothing halfway. He borrowed all our editing books and manuals. He began editing on our Globecaster, then moved on to our Final Cut Pro system. He bought his own editing software and edited at home until a software upgrade crashed his system. He thinks big. Back in the studio he started using his contacts at the United Nations and began his series, *Last Month at the U.N.*, and then offered it to other access stations through the Alliance Listserv. He felt that what happens at the U.N. is all but ignored by mainstream media and he could help fill that gap. The production values are not network quality, but the content is superb, and the director is a 14-year-old Eagle Scout.

John was recently appointed to the City of Rye's Cable Committee. Not only did we finally get the perspective of an access producer on the committee, but we also gained a superior legal mind. John joined the Alliance and he paid his own way to attend the national conference in Tacoma. He is now on our franchise renewal negotiation team and is researching the finer points of franchise renewal like an over-eager law school student preparing his first article for a law review.

Every access center has (or needs) an "over achiever" like John. His work as a

producer has inspired others. His productions are sent across the country to share under-represented views with others, and now his latest endeavor is to help shape access in this community for the life of next franchise agreement.

What makes John special is not that we can label him as a "senior" who has contributed to better access television in this community, but that we don't think of him as a senior at all. He may have 79 years behind him, but he is not exceptional because of his age. He is exceptional because he values access enough to devote a significant portion of his time to it, and when I call him on his cell phone he takes a break from his morning run to answer my call: two things that demonstrate the reverence he has for communication.

James Kenny is the cable TV coordinator for the City Of Rye, New York, operating both Public and Government access channels for Rye for the past 16 years. He may be contacted at jkenny@ryeny.gov.

The Amazing Grays in Erie, Pennsylvania

BY JEANNE BLEIL

EVERYONE WHO WORKS at a public access television station fields telephone calls and has discussions with walk-in visitors about what it takes to get a program on the channel. Some of those conversations result in very fruitful relationships, including the discussion I had with Father Dan Dymski in the spring of 2000 here at Community Access Television in Erie, Pennsylvania.

Father Dan was more assertive than your average caller. Although respectful of my time and the needs of other members, before I knew it Father had talked me into hosting three meetings in our studio during precious evening hours for people who might be interested in helping to produce a program for senior citizens. Over the course of the next three months, I watched as dozens of seniors attended brainstorming meetings where they planned what became a 501(c)3 nonprofit organization called The Card Table Connection and a new program called *Around the Card Table*.

Realizing that many older adults put more credence in what their peers tell them than in what they read or see on television, and visualizing people sitting around a bingo or card table talking

about all kinds of issues that are of special concern to them, the group decided to name the program *Around the Card Table* and to exclusively use senior citizens as hosts and guests. Three years and more than 100 programs later, this very successful group is reinventing itself as *Amazing Grays*.

To finance their venture, The Card Table Connection approached a local philanthropist and a large nonprofit nursing and assisted living facility for start-up funding. Although everyone connected to it is a volunteer, funding was necessary for annual membership dues, tapes, props and set design, postage, and many other not so incidental things. They successfully applied to the local community foundation for further funding, part of which purchased their own external hard drive for one of CATV's editing systems.

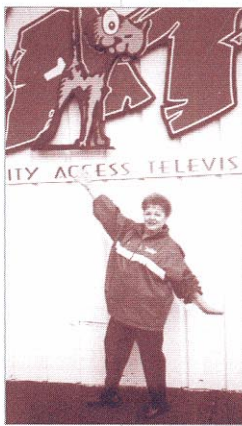
This is a very efficient team effort, with an average of 15 people involved at any one time. Decisions about program topics are made by vote at regularly scheduled meetings that take place either in the CATV studio or in our so-called "cafeteria." The studio is reserved well in advance in big blocks of time and one member of the group is assigned to be the main point of contact for the hosts and guests.

And you should see this place on one of their production days. Shortly after we open our doors at 8:30 a.m., the crew starts pouring in. Between the six or seven members present on an average day and the hosts and guests that come and go, our parking lot and lobby are busy all day long. This group really typifies what public access is all about. From the day they finished Level I training on a fairly typical learning curve, this group has been functional and productive. It is a large enough group that it can deal with several snowbirds, who are absent during the winter months, and with the occasional illness or surgery that keeps someone out for a period of time.

There is nothing that someone in the group cannot do. We have watched all of the members advance in their skills, but it is particularly gratifying to watch how many of them have blossomed. One retired grandmother told me, "I never in

a million years would have guessed that a few months after attending that first meeting I would be climbing a ladder in your studio to move lights around." They do everything that is needed, rarely calling upon a staff member for assistance.

What is the program about? *Around the Card Table* is geared toward older adults and caregivers and strives to both provide information on health, legal, financial, and other topics, and to profile older adults who lead active and interesting lives. Musicians, dancers, roller skaters, artists and actors have all been interviewed on the program. One particularly interesting show featured the Erie Clowns, including Zoey, who transformed herself on camera with makeup and costume, and an 80-year-old Chuckles. Crews travel to health fairs, picnics, skating rinks, and festivals all over the Erie area to acquire footage for use in their program. Past topics include driver safe-



Lois Bartos strikes a pose in front of CATV.

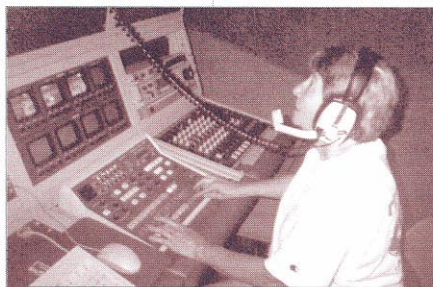
ty, quilting, herbs, caregiver issues, fitness, bereavement, bird watching, and elder law. They even held a memorable senior style show. The group plans to interview local authors and perhaps begin a collectibles corner. They have recently decided that their skills have improved to the point where they can feature one time-sensitive program a month, highlighting upcoming events of interest to seniors. Up until now, most programs have been "evergreen," with

topics that can be viewed at any time, thus freeing them from deadline pressures.

Around the Card Table, soon to become *Amazing Grays*, is shown six times a week on Channel 2 and is also shown on the same schedule on a neighboring cable system. Area nursing homes, retirement centers and assisted living facilities receive the program lineup to post and distribute to their residents, and the local newspaper carries the program listing in its weekly community events publication.

What has it meant to our community

and to Community Access Television to have The Card Table Connection as members? This uniquely local program targeted to a large audience that tends toward isolation is extremely valuable not only to older adults and their caregivers



Bernice Bronakoski directs from the remote truck.

but also to the agencies and organizations that are featured. As important as the information it provides is the inspiration of watching active seniors doing what they love. And to a person, each member of the The Card Table

Connection has been enriched by their personal involvement and has made lifelong friends.

For Community Access Television, the seniors are among the most active, involved, and supportive of all of our members. Jim Globa, the current CTC chair, was elected to our board of trustees three years ago and serves as its current chair. Lois Bartos, who is perhaps the most organized and persistent person I know, not only books their hosts and guests and acts as secretary to the group, but also has, for two years in a row, solicited donations for our huge Chinese Auction. Sandy Globa helps out in our reception area when asked and Jim Globa and Ed Whitbred both attend orientations to talk to prospective members. Bernice Bronakoski and Lois Bartos helped us collate and staple hundreds of member handbooks, and all of the group members bring dishes to potluck events. And what of Father Dan? From the beginning, Father Dan told me that his intention was to give the group two years of his time and leadership. Father Dan, the program's first host, has gradually cut back his involvement. However, every few months, I hear a distinctively mellow voice from the lobby saying, "Jeanne, are you in there? May I come back?" and he comes back to my office to check in and make sure that everything is going well. As far as we are concerned, things could not be going better.

Jeanne Bleil is executive director of Community Access Television, the Public access station in Erie, Pennsylvania, and can be reached at 814.454.2226 or jbleil@cattv-erie.org.



SOUTH

Reports from Hillsborough, North Carolina;
Tampa, Florida; and Dallas, Texas

In Praise of Age and You

BY PAUL JOFFRION

PICTURE THIS: the newspaper headline answers the question before it could be asked. A woman steps in front of the mirror to straighten her hair and surprises herself with the loveliness she sees. A man places the telephone receiver back on the cradle, concluding an unanticipated though welcome phone call from an old friend. A young child peels back the orange-canvas wrapping of a fresh tangerine, releasing a tangy squirt of citrus delight. What do we see? Information, self-reflection, connection, senses awakened: the lights are on, and everyone is home.

That's how I think of *In Praise of Age*, Orange County (NC) Department of Aging's 30-minute series that began its third year of production last January. It is dedicated to the interests, experiences, and issues of older adults, and it works to counter the perspective that views "aging" or "growing old" as a life-stage to be dreaded. This perspective is perhaps best encapsulated in thousands of birthday greeting cards on the market that depict progression in age as an inevitable rendezvous with physical, mental or emotional deterioration, and implicitly, diminished quality of life. The greeting-card portrayal, despite its tongue-in-cheek effort at humor, reflects a lack of imagination and a more deeply-held belief within our culture that misrepresents or devalues the aging process, and the lives of those adults who progress further in their lives. Through the voices of both lay and professional guests, *In Praise of Age* addresses those policy issues, programs, services, or community events and initiatives that are relevant to the interests of all older adults.

What does it mean to be "In Praise of Age"? One hundred and thirty segments of this show have attempted not to define, but rather to describe, depict,



Host Jerry Passmore (far left) speaks with 92-year old Ella Carver about her participation in Hillsborough's walking program. Captain Jacobs and Officer Foushee, who sponsor the "Stroll Patrol," listen in.

experience and display what it can mean. *In Praise of Age* could be synonymous for "In appreciation of life," and of the lives of those who have surpassed their sixth decade. The show has featured Gina Upchurch, director of Senior PharmAssist, who, with University of North Carolina's School of Social Work Professor Florence Soltys, examined the hard facts of prescription medication costs and management of complex medication regimes. R.D. and Euzelle P. Smith guided host Rhoda Wynn through an annotated tour of their combined contribution of 70 years' service to public education locally and in other communities. Robert Seymour and William Gould explored issues of hope and meaning in the midst of tragedy and despair, after the September 11, 2001 attacks. Renowned singer, pianist and UNC music instructor Terri Rhodes led host Elmer Oettinger in a reprise of *She's My kissing Cousin*. Information, self-reflection, connection, senses awakened.

In Praise of Age crewmember Eva Metzgar has been involved with the show since its inception. "I got interested in video 10 to 12 years ago, because I figured with video anyone could make movies." Crewmember Jeff Fallier brings the most professional experience to the show. He served as an "official U.S. War Photographer" during World War II, and attended the "first TV school in America, as a student instructor" in 1950. Fallier

encourages would-be volunteers to step forward.

Octogenarian Brad Johnson heard about *In Praise of Age* while taping performances of the *Village Review* (a local performance troupe comprised of seniors). Invited to help, he has assisted with production ever since. Frank Leith also has worked with the show for a long time. "It's a great group of people putting on the shows," he says, "We have a lot of fun. If you screw up, you don't get shot...The shows that are done, you learn a lot. There's an

opportunity to chat with the guests afterward, and the food is great...one of the perks!"

While the crew—Orange County residents, and the Peoples Channel of Chapel Hill subscribers—are the local component of the series' admirers, there's a national component of admirers as well: in the past year, the Orange County Department Aging has presented episodes from *In Praise of Age* to enthusiastic audiences at both the North Carolina Conference on Aging in Greensboro and the Joint American Society on Aging & National Council on the Aging National Conference in Chicago.

Where in the same room can you meet a man who interviewed Eleanor Roosevelt, meet an 87-year-old woman who has enough race-walking trophies to fill a room, learn about health, wellness, and Medicare, and then meet the woman who, with her husband, helped start the NC Symphony? In your living room, of course! Every Saturday evening *In Praise of Age* unwraps a new story about life as an older adult. Pull up a chair. The lights are on, and everyone is home.

Paul Joffrion, MSW, may be contacted at pjoffrion@co.orange.nc.us or at 919.957.3545 (Orange County Department of Aging, Hillsborough, NC) for information, encouragement or guidance about capturing the past, present and future for the benefit of older adults in your community.

Programming for the Elderly Featured in Tampa

BY MJ WILLIAMSON

IN TAMPA, FLORIDA, and other communities across the country, senior citizens are far too frequently the victims of violence, property crime, telephone fraud and other scams. Savvy criminals take advantage of loneliness or naïveté on the part of seniors—many of whom are widows who grew accustomed over their lifetimes to their now-departed husbands taking charge of family finances. In response to the special vulnerability of this generation, law enforcement officials locally and nationally began meeting some 15 years ago to share information under the banner Triad—an inter-agency agreement between AARP and the sheriff and police departments in overlapping jurisdictions. The Triads, in turn, expanded the concept to include senior leaders and service agencies, and the SALT (Seniors and Law enforcement Together) councils were born.

The Tampa/Hillsborough SALT Council meets once a month, and includes representatives from five local law enforcement agencies, AARP, the Area Agency on Aging, Meals on Wheels, and more than a dozen other service providers, including Tampa Bay Community Network (TBCN), our area's Public access television facility. In March 2003, the group's executive committee met to set the agenda for the monthly meeting, and entered into a discussion over special events for Older Americans Awareness Month in May. The group's goal was two-fold: to raise awareness in the community at large that May was set aside to honor our nation's seniors and renew pledges to protect and to serve them, and to provide some extra measure of service to assist the area's elderly people.

The Tampa/Hillsborough SALT Council participates in frequent community seniors' fairs and similar events, to share information with the public and pass out "goodies," such as key rings and medicine vials. The group considered taking on another such event, but there was a desire to do something really special, something different that could provide lasting value to the whole community. Something like...a television show!

But no, the group decided, a single show wasn't big enough to suit their growing ambitions. Could there be a mini-series devoted to the needs of seniors? There could be, and there would be. SALT Council leadership, blissfully unaware of the size of the task they had undertaken, began to plan a series of five specials, to be cablecast each Saturday morning in May, devoted to bringing information to area seniors and their caregivers. A local volunteer was recruited to act as host to each of the shows, which would also use distinctive set pieces, so that the shows would be visually linked to provide continuity for viewers. A shoot schedule was tentatively adopted, and the whole project was brought back to the membership for approval. Meanwhile, Hillsborough County Sheriff's Detective Georgia Vietch, a specialist in crimes against the elderly, gamely dove in to the task of recruiting expert guests for each segment.

The first show provided viewers with an overview of the SALT Council. It featured appearances from past Council presidents and from Hillsborough County Sheriff Cal Henderson, whose signature appears on the original local Triad agreement. The SALT Council has for many years distributed the File of Life—an easily located red vinyl envelope that is stored in users' refrigerators and wherein crucial information about medical history and drug precautions are readily available to rescue workers. Viewers learned that first-response emergency workers are trained to look for the Files, and also how the Files could be obtained. Because the Council had worked with local seniors' magazines and residential facilities, viewership for the first show was gratifying, and led to a mini-flood of inquiries to ask the Council how families could obtain the Files of Life for their parents and grandparents.

The second show focused on mental health and aging. Four broad categories were addressed. The local chapter of the Alzheimer's Association provided experts on dementia, and that segment included a discussion about dementia when law enforcement is present and

about the special training provided to local police and deputies when dementia might impair a suspect's ability to cooperate in questioning or to give consent. A local veterinarian then gave viewers a glimpse into the importance of pets to seniors, and the show received a special visit from Harley, a beautiful German Shepherd specially trained as a companion animal, who modeled the type of assistance these pets can give to seniors in need. The show also included discussions of substance abuse, depression and anxiety in the elderly. This show addressed the stigma that some seniors attach to mental illness and advised families on ways to overcome a family member's reluctance to identify their own mental illness and to recognize the value of treatment.

"Resources for Seniors and Caregivers" was the topic for the third week's show. Guests from service agencies like Meals on Wheels shared information about how seniors could obtain services. There was also a frank discussion about how the budgetary impacts of September 11, 2001 were still limiting the availability of some of these services, and still more information about how much retirees still have to offer the community, and avenues for volunteers to give service.

The fourth and fifth shows addressed some tough topics: "Domestic Violence and Elder Abuse" and "Scams That Target The Elderly." Headlines over the years have documented cases of elderly citizens as the victims of violence and coercion, too often at the hands of family members or others entrusted to give care. Viewers of the fourth show were reminded that each person has a responsibility to report even suspected abuse to the proper authorities. The "Scams" show proved to be a viewer favorite, since law enforcement officers were on hand to share timely tips for spotting potential rip-offs such as driveway resurfacing, tree-trimming and other home-maintenance scams. Identity theft and other phone scams were thoroughly explored, and the show had great preventative advice for people of any age.

The shows were shot over a period of several weeks in the TBCN studios using a crew of three staff members in production and all-volunteer talent. Utilizing experts from 10 different agencies pro-

vided to the access center the added bonus of greater exposure in the non-profit community. TBCN, of course, hopes that exposure can be parlayed into more tangible support from area non-profits when franchise renegotiation rolls around. Says SALT Council Secretary Kurt Jasielonis, an employee of Hillsborough County's Public Library system, "One of the elements of the library's mission is to partner with other agencies in serving the information needs of the varied segments of our public and citizenry. As elders are an important element of this equation, the library along with the other associated agencies of the SALT Council, worked together to identify the topics of these programs—Mental Health & Aging, Resources for Seniors & Caregivers, Domestic Violence & Elder Abuse, Scams that Target Older Americans, and the mission of the SALT Council itself. The series was formatted, pulling from our available members and resources, to put forward information it was felt would help elders and their caregivers maintain a safe, secure, and enjoyable quality of life here in Hillsborough County."

The shows were designed to work as a group during Older Americans Awareness Month in May, but each one of the programs can also stand alone, and so provided valuable, original programming to reach out to a segment of the community under-represented by local public access programming in general. The individual shows are in relatively heavy rotation on TBCN's playback list, and have been cablecast from 10 to 18 times each.

Additionally, two of the agencies that participated in the mini-series have already contacted TBCN to ask for more extensive coverage of their particular avenues of service, which TBCN is only too happy to provide. Thus a good idea resulted in a chain of programming opportunities and a net increase of this facility's service to older members of the community.

MJ Williamson serves as vice-chair of Hillsborough County's SALT Council as part of her duties as community outreach coordinator for TBCN. The outreach department focuses on increasing TBCN's usefulness to the whole community by producing programs about area nonprofit agencies. MJ Williamson may be contacted at mj@speaktampabay.org



Gobie Johns sets the camera for Senior Moments at Dallas Community Television.

Dallas Community TV Celebrates Seniors

BY BETH MCKEE

LITTLETON, COLORADO quickly captured the attention of the nation on April 20, 1999 when the tragic news was released that gunfire at Columbine High School had claimed the lives of a teacher and 12 fellow students.

In Dallas, Texas, 73-year old Gobie Johns wept. "I was absolutely haunted, wondering 'Where are the grandparents?' I couldn't get out of my mind that these young shooters had been so isolated. A grandparent could have provided caring, compassion and understanding—the Columbine kids didn't seem to have this. What has happened to grandparenting in our country?"

Recognizing the impact of television, Johns decided to use the medium of community media to stimulate dialogue and action. She approached Dallas Community Television with a well-developed concept for *Senior Moments*. Twelve episodes have been completed since that day.

Senior Moments is geared "to motivate and inspire, educate and entertain the senior population," says Johns. And Johns is passionate about her message. "Our goal is to empower seniors—we have so much to share. Society says that 'aging is debilitating'. That's not true—these are the best years!"

Johns didn't have to search far and wide for crew for *Senior Moments*. After completing her studio production class at Dallas Community Television, she

assembled a production team from members of her production class and volunteers from other shows. "There is no way we could have done this without our crew," smiles Johns. I've never been alone in this—each is dedicated to the mission of *Senior Moments*. They have caught the vision that I have for ensuring that we don't 'throw away' our seniors."

Johns' blue eyes sparkle as she recalls one of her favorite early pro-

grams. Guests were the Reverends "Bubba" and Harry Daly of the Austin Street Shelter and Centre for the homeless in Dallas. "Homelessness is a faceless phenomenon," exclaims Johns. "You never think about your grandmother or grandfather being homeless. Bubba and Harry showed us that everyone is impacted. As members of the human race, they need to be granted dignity. We can all be part of the solution."

An upcoming episode will feature three senior Dallas business divas, while another will focus on the subject of foster grandparenting. "If Columbine had only had a mentoring grandparent program," sighs Johns. "These kids would have had a place to go, and people to listen and care. A senseless tragedy might have been prevented."

Her advice to young people? "Learn from your grandparents or senior neighbors. Talk to them. Listen to them. Teach them the technology of email so you can communicate. You'll get more from them than you ever expected—we're in the middle of the 'third act' of life!"

Interested in running *Senior Moments* on your center's community television channels? Got an idea for a future program? Contact Gobie Johns at tv4seniors@aol.com. *Senior Moments* is in the process of applying for 501(c)3 tax-exempt nonprofit status. A board of directors and advisory board provide governance.

Beth McKee serves as membership development coordinator for Dallas Community Television, where she celebrates 20 years of professional association with "top-notch" staff and members. She may be contacted at dctumem@earthlink.net.



CENTRAL

Reports from Salina, Kansas; Iowa City, Iowa; Chicago, Illinois; Midland, Hartland and Grand Rapids in Michigan

Oh Say Have You Seen Salina's Special Seniors?

BY DAVID HAWKSWORTH

ELOISE LYNCH AND John Chalmers have been a pair for as long as anyone can remember. Well, at least as long as anyone at Community Access Television in Salina, Kansas can remember.

They come from divergent backgrounds, but their mutual love of video as well as community service has brought them together to turn out literally hundreds of community-based programs.

Eloise Lynch taught English and social science for 32 years, was a Kansas Master Teacher, served in the Kansas Legislature from 1989-1995, and helped to establish the League of Women Voters in Salina. She has also been involved in Delta Kappa Gamma, the AAUW, and 4-H. But she never gave a thought to video until she went back to school for her doctorate. "My dissertation involved an experiment in teaching with television things that could not be taught through conventional methods," Eloise explained. "I learned to edit in order to show several different ways to use the process."

When Community Access began, she helped build the facility—literally. "I helped paint the walls, and helped put glass bricks in place which formed the foundation of the front counter," she said.

It wasn't long before Eloise began producing. July 2003 marked the beginning of the 8th year for her series *Oh! Say: A Dialog with Salina*, which is cablecast live for one hour every other Wednesday evening. Since 1996, she has turned out over 180 programs in the series. "The secret of the show is in getting interesting people to appear. If that happens, the show does itself," she said.

The show is a dialog between the host and guests about topics that are important to Salina, but she also wants to connect with her audience. To a large degree, she has succeeded. "Community members are always suggesting topics for me to cover on the show," Eloise said. And her shows have covered a lot of diverse subjects. A few examples: *Oh! Say* has fea-



Eloise Lynch [photo on left], volunteer producer of *Oh! Say: A Dialog with Salina*. John Chalmers [far right] received a Hometown Award for his *The Fox Theatre: Palace of Dreams*.

tured the national yo-yo champion (a Salina teen), seniors in their nineties, Salina's Ethnic Festival, and interviews with those returning for a reunion of the public school for blacks during the days of segregation. Everyone also looks forward to her annual two-hour Christmas spectacular.

And then there's the "Wall of Fame," which is an integral part of the set. In the last few minutes of each program, Eloise takes two pictures of her guests—one for them, and one for the wall. "There have been so many people on the show over the years, I've had to take the old pictures down to make room for the new ones. I've got several scrapbooks full of pictures of my guests!"

Although Eloise is well into her 70s, she doesn't plan to slow down anytime soon: "I'll keep going as long as the good Lord's willing and the quick creek don't rise!" Her views on today's media are strong: "Commercial communications today aren't doing what we hoped. Hope rests with Public access—and we're up to the job!"

John Chalmers has directed nearly all of the *Oh! Say* programs. Prior to getting involved at Community Access, he had never had any experience in video. John worked for a restaurant supply company, a package delivery firm, and ran his own restaurant before retiring in 1991. An ad in the paper brought him to Access; his first job was, like Eloise, helping to build the facility. He got into production early, taping a Christmas cantata that became the first program cablecast on Community

Access.

Although John and Eloise had been acquaintances, they had never worked together until being involved in Access. "Eloise asked if I would help with her program," he said. "When I got there, there was no director, so the staff person supervising the shoot told me to direct. Now I had never directed before, but I gave it a try, and it seemed to work out pretty well!"

John has produced plenty of programming on his own as well. He has covered the *Community Health Seminar*, a series of lectures about alternative medicine. John has also produced many special programs, both in the studio and on location. His crowning achievement, though, was producing *The Fox Theatre: Palace of Dreams*, a documentary about a theatre in downtown Salina that was raising funds to restore the building. The program won a Hometown Video Festival award in 2000.

"I really feel a sense of accomplishment when I'm at Community Access," John said. "I had never used a computer before. I had only used a home movie camera. I feel I have improved my camera work a great deal. I also get a lot of satisfaction from helping others." John has probably spent more time working on others' productions than on his own. At 77, health concerns have slowed John a bit this year, but he is still directing *Oh! Say*, and has plans to get back to producing as soon as possible.

To many people in Salina, Eloise and John embody Public access by using television, in the spirit of volunteerism, to bring important information to the community, whether they act as producer or just as crew. Nothing says this better than their selection as volunteer of the year at Community Access in consecutive years—John in 1999, and Eloise in 2000. Not bad for this pair of special volunteers!

David Hawksworth is executive director of Community Access Television in Salina, Kansas, voice 785.823.2500, or email at accessstv@salnet.org.

Promoting a Positive View of Aging at SCTV

BY ELAINE BECK

SENIOR CENTER TELEVISION (SCTV), an award-winning volunteer outreach project, brings quality Senior Center programs and information helpful to healthy aging into the homes of at-home seniors and the greater Johnson County community in Iowa. The SCTV crew is comprised of individuals 55 years of age and older with little or no previous video/TV/broadcast experience. Volunteers receive thorough training in all aspects of video production, including pre-production, production and post-production. In the following article, Elaine Beck, a SCTV video production specialist, recaps an interview she conducted at the weekly meeting of Senior Center Television.

A group of senior citizens sit in a circle in a sunny room in restored limestone post office in downtown Iowa City, Iowa. Computers, monitors, decks, surround them and they are bursting with ideas. Betty McCray calls the meeting to order. The first item on the agenda at the weekly meeting of Senior Center Television is administrative issues. Usually I report on the new hard drive, the cords, the audio problems, whatever needs to be done to keep the group of 15 volunteer senior citizen video producers engaged in making the five hours of original programming every month. Instead, today, I ask a question.

"Why are you so committed to SCTV and not another creative endeavor, like quilting? In other words, why do you do this?"

The responses start rolling out. It becomes clear the question has hit home, so I ask people to write their responses. Some are brief:

"This is a great opportunity to learn something completely alien to my experience," writes John Birkbeck, published poet and producer of *Poet's Corner*, a continuing series of interviews with local poets. He has long been involved with the writing scene associated with the Writer's Workshop at the University of Iowa.

"I enjoy being a part of SCTV because there are always interesting and wonderful people volunteering their time to SCTV projects. It has given me an opportunity to learn camera and interview skills in particular." Indeed Bebe Ballantyne is a skilled interviewer and polished performer, a

mainstay in the community theater scene.

Others I have to track down. So after the meeting I interview Sue Wakefield, Rosemaire Petzold and Claire Shaw.

Rosemaire leads off, "I knew about this before I retired. I have always been interested in photography and theater and this is a combination, more in the production vein. I don't want to be in front of the camera." (Although she was active in Toastmasters for years.)

Our mission is to promote the Senior Center in downtown Iowa City, Iowa, and to promote a positive view of aging.

I wonder, "Do we put out a senior perspective with our shows?"

"Indirectly, yes", says Claire. "We are so different. We are not a day care, we are a learning center." Claire should know, she recently completed editing (in Final Cut Pro) an hour long program she shot in her writing class. The program and the class were both called *Write Your Life*.

Sue, our newest member, says, "This is a Final Cut Pro support group." Sue has taught video production for years in the Iowa City public schools and does most of her editing in her home studio. "Bebe tried and tried to get me here. Finally she brought me here. And by the way Elaine, I like quilting too!"

Claire was looking for someplace to get involved. "I came to a meeting and it was intriguing. I saw it as a challenge, to see whether or not I could do it."

When a new volunteer shows up I always worry that our meetings, which are a hurly burly of creative energy will scare them off. My co-worker, Mark McCusker, fellow graduate student in Intermedia at the University of Iowa, and Public access veteran, and I try to get people in front of the camera or behind it right away. Usually they are hooked and ready for the arduous process of learning to edit.

I so much enjoy the process I wonder, "If we didn't broadcast our programs, would you still do this?"

Claire says "Yes, I do it for the learning. I do it for the process. Just like in writing, I don't expect it to be published."

"I would still come for the support, but I like there to be a venue. There is no sense in doing it unless someone will see." True to her words Sue has recently negotiated a two-hour time slot for SCTV on Coralvision, the public access channel in

Coralville, a fast growing suburb of Iowa City.

Rosemaire is also more directly product oriented, "I need a finish, a product and I don't watch TV, except when I see it here."

Rosemaire is responsible for the organization of both of the two-hour reels we put out every month. The reels are assembled and cablecast on Channel 4, the city channel, because their equipment is more sophisticated for audio. In addition we get technical support from Channel 4 from time to time.

All the volunteers participate in programming decisions. Back in the meeting we are getting out of order, "What will go on the reels this month?"

"What will we put on *Mature Focus*?"

Mature Focus is our half-hour magazine show that airs on Public access.

"Will there be enough material? Is that piece finished yet?"

"That sounds like an editing issue. Do you need to schedule some time for editing?" Betty, our patient chairperson, pipes in. Editing is



Louise Young adjusts camera.

done on three Macs, equipped with prosumer level dual DV and SVHS decks. Our archive is all SVHS. Betty has been passionately involved in much of its creation. She writes:

From: EMckray@aol.com
To: elaine-beck@uiowa.edu
Subject: SCTV

Right after joining SCTV I got involved in the taping of a series of programs on WWII. Organizing and archiving the numerous tapes that resulted from that series of events was a major undertaking. Since I am a veteran, that project continues to give me pleasure.

The other project that brings back memories was the Goodies show, a series of 15 cooking shows, featuring the cooks and recipes in the Senior Center cookbook. My activity in SCTV led to more than two terms on the city cable commission. At the present time my contribution to SCTV is via the administrative area, although creative expression available through making video is still a challenge.

— Betty McKray

Thanks Betty. Yes, making video is still a challenge. But we have come a long way from our "broom closet in the bathroom" beginnings. Over the years SCTV has trained close to 100 older adults in the art of television production. The volunteers are an amazing group of incredibly creative

risk takers who embraced the new digital technology and have become fairly proficient using iMovie and Final Cut Pro. Five of the volunteers have even purchased their own editing equipment so they can work at home. Soon we will be able to do live shoots from four rooms in our building, including our studio.

Barbara Hackman was there at the beginning; in fact you might even say her feisty comments initiated the first program SCTV produced 14 years ago. She was just a kid of 63 then, now at 77 she is an experienced videographer, producer of a beautiful visual diary of the construction of a parking ramp right outside her window. She started looking and shooting and has not stopped yet. *Tower Place* is the name of the parking ramp and the name of the series she produced over 18 months time. Every month the public saw through Barbara's eyes the process of men working with machines, water running into a sunlit puddle on the construction sight, jumbles of cords, leaves blowing through an alley. Barbara sees like an artist and the workers on the construction site eventually gave her own hardhat to protect that vision. Barbara told me after *Tower Place* that she was too tired to learn the digital editing. She took a little time off and now she has her own iMac and is tackling a new project, along with Rosemaire involving the watershed in Johnson County. They will interview officials; shoot the lively creeks and rivers of the place and without a doubt make a great contribution to the community. I suggest she might want to put her project on DVD. Again she says, "No I'm not going to learn any of that stuff". I point out that I've heard her say that before and we both laugh.

After the meeting I am working with Louise Young. We are exporting the final edited version of a presentation on Emily Dickinson and discussing whether or not to import some other footage while we print to video. Louise watches every program she exports and I appreciate this. She says, "It gets boring sometimes, but you have to do it. It's like when you are playing in a woodwind quintet and you are practicing your own part for Haydn's Divertimento in D. Your individual part is going to sound boring as all get out. You really don't find out how interesting it is until you play with the other people in the ensemble and you play your parts together. It's like what we do here."

Elaine Beck is a video production specialist at the SCTV in Iowa City, Iowa. She holds an MFA from Vermont College of Union Institute and University as well as an MA in Art from the University of Iowa where she is working on a second MFA focusing on alternative practices involving public art, painting, video and performance. She may be contacted at elaine-beck@uiowa.edu.



CAN TV 21's Senior Network Offers Variety

BY ALLAN GOMEZ

DUST OFF THOSE memories of a time in the past, when sitting down with the household for an evening at home was a little bit different than it is today. When entertainment after dinner revolved around the radio, not the television, and the only images you saw were the ones shaped by your imagination.

This is what occurred on a recent shoot in CAN TV's studios when *The Senior Network* crew invited Chicago viewers down memory lane for a special television performance with the radio theater troupe *Those Were the Days Radio Players*.

The Senior Network, a Sunday series that airs on CAN TV21, features a wide range of subjects from interviews about issues important to seniors to performances by local musicians. Once a week, *The Senior Network* produces a wide variety of programming ranging from big band entertainment, to politics, to interviews with prominent radio legends and more all produced by and for seniors. Its current 11 members rotate positions allowing each a turn at deciding what programming should be produced. Crew members operating the equipment and editing the programs are primarily senior citizens. Said *Senior Network* crew member Martha Wilson, "Sixteen years ago I came to CAN TV and I never left. I was so impressed that anyone could come in and produce whatever they want. I never imagined I would be producing programs like this, but here I am and it's wonderful."

The Norridge-based *Those Were the Days Radio Players* group is one of eight regional "Those Were the Days" chapters that primarily perform on radio or for live audiences. Many of *Those Were the Days*' 200 performances have been for Chicago and the suburban area's church groups and senior citizen homes. The group has also performed annually for the past 10 years at the Chicago Cultural Center. Using a wide array of handcrafted and modified sound effect devices—such as sounds made by a pair of shoes, a miniature door, bells, whistles, wooden sticks and blocks—the creative storytelling techniques of the *Those Were the Days Radio Players* help their audience "see" the story unfold. Frank Cortese, of *Those Were the Days* said, "We practice at least once a week and perform sporadically on radio and for live audiences. [Appearing on] television is a special opportunity for us."

By sharing their performance through television, the *Those Were the Days Radio Players* gave Chicago viewers a behind-the-scenes look at radio performance in action. That was one of the reasons Martha and fellow *Senior Network* member Roger May decided to bring the group to CAN TV for the shoot. "I remember the age of radio" reminisced Martha, "and so do most seniors. It brings back good memories and keeps a little bit of history alive."

Allan Gomez is communications coordinator for CAN TV. He may be contacted at agomez@cantv.org or by calling 312.738.1400.

Edith Doil: Younger Than Her 86 Years

BY RON BEACOM

EDITH DOIL LIVES the life of someone much younger than her 86 years. She produces three studio shows. She checks out a camcorder, tripod, and accessories to record community events. Edith loads two cameras, a mini-switcher, monitors, and lights into her red Jeep Cherokee to record the Law Day event. She's been a member of the production trailer crew, mostly men, taping sports and the symphony. Edith operates the graphics system for her church's TV ministry. Her programs have won top honors in the Philo T. Farnsworth Video Contest sponsored by the Central States Region of the Alliance.

About five feet, three inches tall, she refuses to step on a scale. Her hair is reddish, her face is round and she wears glasses. Edith has five children (four living), five grandchildren, and two great-grandchildren. She was married for 25 years, divorced for many more. She reads book after book often recommending just the right book to one of her friends. She traveled for fun to places such as Australia, Costa Rica, and Poland. Edith worked as a licensed practical nurse in the hospital and at a doctor's office. She worked the two jobs, seven days a week, for 16 years, because as she says, "I had kids to take care of." She now lives in the country, southeast of town, with her son Tim and their chocolate Lab, Joe. She's up around 6:00 a.m. She tends a half-acre garden and bakes blueberry pie and zucchini bread. This summer, she stripped the paint off of her second story deck. She says, "I don't have time to get old."

She's the heart of Midland Community Television (MCTV), the access operation in Midland, a town of 41,000 near the middle of the mitten called Michigan. MCTV has been in operation since 1984. Edith came to us in 1988, responding to a MCTV flyer she found at the local senior center. Since that time, she's volunteered thousands of hours to MCTV and has received the Community Award, our access operation's highest individual honor.

Regarding access television, Edith said, "Somebody had a brilliant idea when they came up with that." Health issues for seniors and people of all ages are the topics for *MidMichigan Health Talk*, a program Edith produces with Carol Campbell, assistant vice-president for the MidMichigan Medical Center. Their show has been on MCTV since the mid-1990s, and in that time, Campbell's relationship with Edith has grown into a personal friendship. Campbell admires Edith, "If you pulled everyone together she touches, it would be an enormous group of people."

The host of her second monthly series is Judge Tom Beale. His show is *The Judge Interviews*. Beale wasn't sure what he was getting into when Edith called to



Edith Doil in the MCTV studio.

discuss the program. He knew she was in her eighties but, Beale said, he "quickly learned her age evaporates."

Ralph Brozzo is the host of *Money Matters*, a series that has been part of MCTV's program schedule since 1988 and the third show under Edith's direction. Brozzo is the vice-president at the local A.G. Edwards investment office and normally decides program content, "but when Edith suggested we do a program for people without a lot of money," Brozzo says, "we responded and did a program on budgeting that helped everybody."

Of her first 86 years, Edith said, "You find so many elderly people who just want to play cards or talk about their aches and pains. I hope (what I do) keeps me interesting for other people to know."

Very interesting.

Ron Beacom has been the director of the MCTV Network for the City of Midland since 1989. He can be reached at rbeacom@midland-mi.org.

The Sage Video Production Group

BY FELICIA JAMISON

WHEN ELEANOR CONAWAY retired as a social worker for the State of Michigan she had a very specific goal: to use her time to create videos to educate individuals about environmental issues. Although she never produced before, Eleanor decided something had to be done about suburban sprawl. Undaunted, she took the remote certification class, rolled up her sleeves and started using a camera to make her voice heard.

Senior citizens have an active role at Hartland Community Access TV. They were the first segment of the community to become heavily involved in local access. What began as a few folks looking for something different to do ushered many positive changes at HCAT.

Hartland Community Access Television opened its doors to the community in September of 1997. Located in a small bedroom community northwest of Detroit, Hartland residents paid little attention to community media, wanting HCAT staff to provide what amounted to be a taping service for little league and school plays. It seemed like no one was really interested in learning how to make, and then create, television programs.

The scenario changed drastically after the creation of a partnership with the Hartland Senior Center. In an outreach effort to the community, a certification class tailored to the senior citizen population was created. The initial response was positive and the long terms effects were beyond our imagination.

Excited about the possibilities of video production, the freshly certified senior citizens created the Sage Video Production Group. Since 1997, they have been meeting every Wednesday at the studio to produce programs of interest to the senior population. In its two first years, Sage Video's program output was second in volume only to the local government meetings. Some joked that HCAT should be renamed Hartland Senior Television, given the high percentage of programs produced by and for persons over the age of 55.

Eileen Dethloff, a retired nurse in her seventies, quickly became the un-elected leader of Sage Video. Not shy about telling people what to do, or asking

politicians questions that would make Barbara Walters pause and reconsider, she has been a driving force behind Sage. Having found her niche in political programming, she has interviewed all of our local leaders, state senators and a Congressman. I am positive the upcoming presidential election is already turning gears in her head.

Despite the apparent age slant in program content, a funny thing happened: people of other age groups began to take notice in what community access had to offer. Senior citizens became an asset to our center, their contribution going far beyond programming hours: they drew people in.

HCAT is a very small access center, with a staff of two. From 1997 until the summer of 2003, the editing room consisted of a 10 foot by 12 foot room that housed three computer editing stations and a tape to tape editor. Frequently, five to seven people could be found working in the room, on their respective programs.

A certain kinship developed between the producers, young and old, since it was difficult to ignore the lack of personal space involved in the post production facilities. Most people made the best of it, becoming very familiar with each other's productions, providing encouragement and sharing know-how. The HCAT editing room became the place where generations came together, where one could find a radical skateboarding video was being edited next to a heartfelt program about hardships during World War II.

Of the senior citizens who help bridge the gap between young and not so young, George Laskowski is the master. At 82 going on 18, he is a staff and volunteer favorite. Having spent a good portion of his life with a film camera in his hand, just for fun, George amassed an enviable archive of the American life in the 20th Century. While his program output is seriously hampered by frequent interruptions requesting his recollection of a bygone era, he still manages to create programs that get wonderful viewer response. (Currently George holds the unofficial record of being recognized at the grocery store the most times.)

The involvement of senior citizens in Hartland came at a time when the studio was in jeopardy of never fully finding its



Producer Eileen Dethloff discusses her program with HCAT staff Chase Pearsall.

niche. Their involvement helped create awareness of HCAT and bring in people of other age groups and bridge age gaps. Joe Kleiner, a retired math teacher, says it best: "I have come to realize by my association with the kids, adults and other senior citizens (at the studio), it's for everyone. It's just a lot of fun. I find that using a camera to capture something and put it together and give others some entertainment is just a ball."

Felicia Jamison is studio manager of Hartland Community Access TV (and interim cable administrator for Hartland Township. She may be contacted at hartland-access@earthlink.net.

Not Your Typical Little Old Lady

BY CHUCK PETERSON

CORRINE CAREY IS not your typical little old lady. She is a prolific community TV producer with the longest running show on GRTV in Grand Rapids, Michigan. To figure out exactly when she became involved in Public access would take some research because it predates our facility's use of computers to track memberships. Suffice it to say, she's been producing her show *Speaking Out* for most of the last 21 years, since we first opened our doors to the public.

Known to many as "the peace lady," Corrine has spent the last couple of decades attending every anti-war, anti-nuclear and environment-related event, rally or speaking engagement within 100 miles of Grand Rapids. At every event she asks people to "tell us who you are and why you are here," and she always finds that people are thrilled to be given the opportunity to talk about themselves and their beliefs.

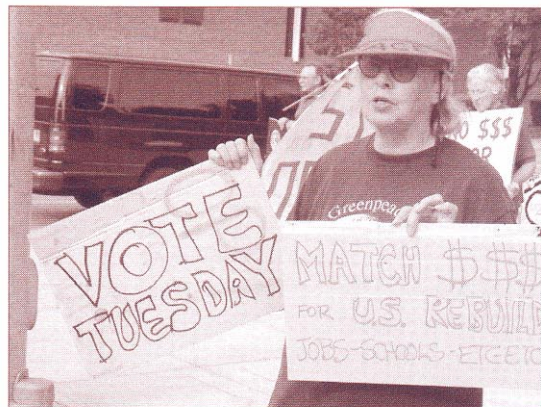
As a retired schoolteacher,

Corrine became active during the Nuclear Freeze movement in the early '80s. The idea of her grandchildren living with the threat of nuclear annihilation or contamination was too much to live with. Hearing about the new communication tools at her disposal, she was quickly inspired to utilize Public access television. "I first wanted to start a weekly show with two other people, but when that didn't come together I decided to do things myself and I just started taping events going on around the area." She set out to make sure that the anti-war, pro-environment message was always prominent in the public eye. The personal archive of VHS tapes she has recorded fills a room in her home and is busting out into other rooms.

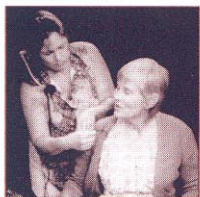
Only recently, Corrine switched to the DV format for recording her program, making the transition from analog to digital production. It was a painful step. She considered hanging up her camcorder but recent world events gave her renewed energy for the importance of her avocation. She now comes in and edits her half-hour program on a laptop computer using iMovie. She can't deny that the pictures look better than ever, even though the conversion to a digital way of thinking has left her weary. "I still found the VHS stuff was very doable—it worked out very well for me. I haven't learned to do it as easily with the new equipment." She's gone along with many technical innovations over the years and she would be the first to say she is "non-technical".

Corrine's dedication and perseverance embodies the restless spirit of community television. May she find peace in her lifetime.

Chuck Peterson is GRTV affiliate director at the Community Media Center in Grand Rapids, Michigan. Contact him at chuck@grcmc.org



Corrine Carey takes her message to the streets.



WEST

*Reports from Cupertino
and Contra Costa in California;
and Maui in Hawai'i*

The Better Part Celebrates 20 Years

BY VAL JEFFERY

"THE BETTER PART was one of the biggest reasons public access was saved. Thanks to you and so many others who provide this important community service. When evaluating the city's difficult budget situation and local demands for public access programming, The Better Part became the clearest example of the highest and best use of this important community service."

— Public Information Officer Rick Kitson,
City of Cupertino, California

TWENTY YEARS AGO a DeAnza College video student, Sherry Hutson, inspired and encouraged a small group of seniors who wanted to produce a public access television program. The seniors met at the Cupertino Senior Center and decided to call themselves Cupertino Senior TV Productions. Sherry was convinced that seniors could and would be able to master the professional cameras and control room equipment to produce their own shows.

How right she was—this year we celebrate our 20th year of producing informative and entertaining programs for our seniors! In that time, we have produced over 730 programs. Our programs are made primarily for seniors, but are of interest to all ages and cover a host of different subjects: energy conservation, telephone services, medical breakthroughs for seniors, community participation, music and activities and adventures to name just a few. Our programs air on a variety of channel operations in California, including Cupertino Community Access Television, Los Altos, and Community Access Television in San Jose, Mountain View, Saratoga, Los Gatos, and Morgan Hill. And Suzanne St. John, executive director of the Community Media Access Partnership (CMAP) media center on the Gavilan College campus in Gilroy, recently welcomed *The Better Part* to the CMAP line-up: "I was thrilled to hear that our community was going to benefit from the programming of an experienced senior producer," she told CSTVP.



Every member of Cupertino Senior TV Productions has their own special talent: (Back row, left to right): Ron (of Ron & Ruth) Moore, our husband and wife team who met in high school following a Dramatic Society cast party in 1948 and have been married for 52 years. Ernie Piini, an amateur astronomer, joined CSTVP in 1996 and has produced almost 50 programs. Bob Allen, our current President. Vesta Walden, our dubbing genius. Dennis Palsgaard, an electronic engineer, who enjoys editing and operating all studio equipment. Bill Mannion, who joined us in 1994 and performs all studio tasks. Bill Richerson, an avid stamp collector, who operates camera for 'The Better Part'. Carl McCann, formerly of CBS-TV in San Diego, a founding Board Member for Morgan Hill Access TV and a camera, teleprompter and audio board whiz. John Heather, formerly of the BBC in London for 30 years, who acts as our technical guru, soundman, and editor. (Front row, left to right): Billie Atwood, who has tackled every task since joining in 1988 (including booking her famous father Orville Redenbacher as a guest on our program!) Dottie Schmid, an original crewmember and former President. Madhuwanti Mirashi, tape operator, Diane Benedetti, Executive Producer 2003. Ruth Moore. Val Jeffery. Marilyn Priel, host and camera and Myrna Gelpman, switcher. (Not in photo): Chuck Johnson, pro at everything. Gordon Peterson, camera, was a counselor at San Jose Community College for 27 years. Andrea Dorey, a medical writer, our newest member.

"As CMAP is a brand new station, *The Better Part* provides a great example to our viewers, seniors in particular, of what community TV is all about."

Our program name, *The Better Part*, was inspired by a quotation from Robert Browning: "Grow old along with me, the best is yet to be; the last of life for which the first was made." We use this quotation to greet our viewers at the beginning of each of our programs.

Over the years *The Better Part* has received both local and national awards, including several from the Western Region of the Alliance for Community Media. Most recently, three of our programs—*Earthquake in El Salvador*, *Wanna Make a Movie?*, and *Wings of History*—were finalists in the 2002 WAVE awards. We won a first place with *Earthquake in El Salvador*, a program about local seniors who helped rebuild a village after a devastating earthquake.

Being part of CSTVP and making *The Better Part* gives us the opportunity to

keep up with technology and learn new and interesting things from our varied and talented guests. Two years ago, we moved from analog to digital without missing a beat. We learned new recording equipment and new editing software. We are not afraid to tackle new challenges, the latest change being our recent move from our well-loved DeAnza College studio to our new home at KMVT15 in Mountain View. New equipment, new editing program maybe...no problem! Our current members are taking it in their stride.

Anyone can do what we are doing if they just have the courage to try. And by trying, *you* can make a difference in *your* community. I am convinced that being part of a unique senior group like ours (our age difference spans 32 years!) helps us stay active, alert and younger longer.

Val Jeffery produces programming for Cupertino Senior TV Productions and is chairman of the 20th Anniversary Celebration Committee. CSTVP can be contacted through the Cupertino Senior Center or by email at VAJeffery@aol.com

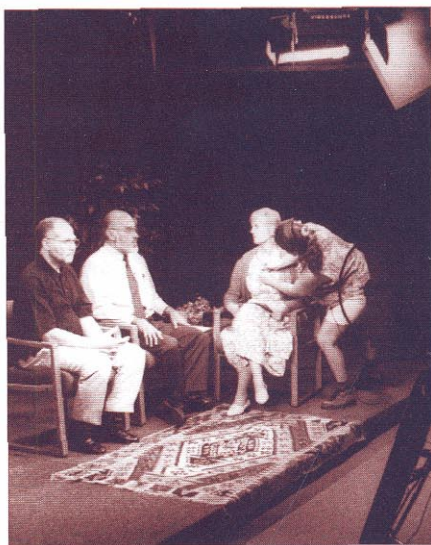
Senior Information Journal in Contra Costa

BY JUDY WEITZNER

SENIOR INFORMATION JOURNAL (SIJ) is a WAVE and Hometown Video Festival award-winning, television series produced by Contra Costa County's Area Agency on Aging in collaboration with Contra Costa Television (CCTV), the county government's television station. Using community television, we reach both well elders and homebound or institutionalized elders with substantial information on health-related topics and provide access to resources for viewers who need further help.

Guests on the show are experts from our community. We hope that by "meeting" local service and health care providers and being introduced to their services, our viewers will overcome hesitation to seek help. Other guests on the show are peers to older adults who may share their experience. For instance, on the "prostate show," the guests were three men who had recently undergone prostate surgery and who encouraged viewers to get prostate screening and not to fear the results. On another show, seniors who were going through the process of formulating their Advance Medical Directives discussed their concerns about end of life issues and opened the door to frank discussion on a difficult topic.

The program's format does vary. Demonstrations of products, new technologies, assistive devices, and exercise routines are often part of the show. (A recent show on Complementary Medicine featured body work demonstrations.) Senior theater groups have written and performed skits. (*Silver Wings* performed skits enacting common scams and frauds perpetrated on the elderly for the "Scams" show.) On many of the shows, we include a professionally produced video that we've obtained from health organizations, and are able to add production value to the show without adding expense. The video provides a knowledge-base for the discussion with the guests, and most agencies welcome the opportunity to work with *Senior Information Journal* as public education and outreach is part of their mission. Other shows include an audience of older adults who are invited to participate in the show's taping the show and ask questions of the guests.



Host Judy Weitzner and guests prepare to discuss life and health issues specific to seniors on Contra Costa Television's award-winning series *Senior Information Journal*.

Groups of seniors from housing facilities, committees, and residential care facilities take part in this way and, feeling invested in the show, become loyal viewers and advisors.

Community response to the program has been excellent! *Senior Information* and the other agencies and services featured on the show get calls from viewers daily. Interest in our program extends beyond the community too—San Francisco, Alameda, Marin and Sonoma counties also air *Senior Information Journal*. In fact, the Area Agency on Aging can hardly keep up with requests from cable providers, senior centers, and residential facilities who would like to air the show.

SIJ is currently financed by Health Promotion Disease Prevention monies (Older Americans Act Title III-F funding). During the start-up period, grants were received from CCTV to do some pilots. A non-restrictive educational grant was received from a drug company, and, possibly more grants are forthcoming.

Although the work involved in organizing and producing is extensive, the payback for the effort is ongoing, in that we have a product that is used repeatedly to reach our citizens with important information.

Judith Weitzner is executive producer and moderator for SENIOR INFORMATION JOURNAL. She may be reached at nimadawa@aol.com. For further information on Contra Costa Television's programs and services, contact Patricia Burke, executive director, at pburk@contracostatv.org

Maui's Community TV Gives Long Term Care a Voice and a Vision

BY TONY KRIEG AND RITA BARRERAS

AT A TIME WHEN society looks to government to solve community issues, Maui's Public access television network, Akaku: Maui Community TV, has played a major role in organizing local community planning efforts to address a severe and growing shortage of elder-care services.

Our nation is facing a crisis in terms of services for the elderly. The Baby Boomer generation, the most populated age group in our society, is aging at a time when continuation of Social Security benefits is in jeopardy and government funding for healthcare programs, such as Medicare and Medicaid, is decreasing. Add to this the issue of caregivers: there is already a shortage of nurses, and careers in healthcare are declining despite the fact that the potential market is increasing.

These issues have been contemplated by Maui senior services providers for some time. Mauians want their island to be the best when it comes to coordinating a communication and service delivery system for elders and their families. This was evidenced when, recently, about 70 Maui, Hawai'i residents of all ages met to ratify this community's vision of their beautiful island when focusing on its senior population. Their vision is that Maui is a place where the spirit of aloha (love) and ohana (family) is the essence of our "Kupuna (elder) Friendly Isle." These efforts are a part of a planning initiative of the Maui Long-Term Care Partnership, a volunteer group working together to assure seniors have choice about where to live and the services available to meet their needs in their later years.

The Maui Long-Term Care Partnership (MLTCP) Strategic Planning Initiative is one of 13 projects in the nation selected for funding by the Robert Wood Johnson Foundation, Community Partnerships for Older Adults. These grantees are charged with developing community-based models to bring about systemic change in the

delivery of long-term care in the nation. The Maui Partnership began as an effort a few years ago to address a growing problem on Maui Island of an insufficient supply of facilities and services to meet the demands of a fast growing elder population coupled with lack of care providers and

untrained family caregivers. In 2002, with some financial help from the Robert Wood Johnson Foundation, other local foundations, county government, and local providers and other in-kind support, the group moved forward with an ambitious community planning agenda. The mission is to develop and sustain a comprehensive, coordinated system of home- and community-based services so that seniors can live a quality life and die with dignity.

From the very beginning of this project, the key organizers of the effort saw Akaku: Maui Community TV as a major "partner" in developing Maui's "grass-roots" planning model to improve access and coordination of elder care services.

The MLTCP is the only project of its kind in the nation that is utilizing Public access television as part of its community communication strategy.

Maui County is unique in Hawaii and in the nation as it is made up of three distinct islands: Maui, Molokai and

Lanai. The majority of the population is located on Maui (approximately 115,000 people). Maui County is the center of county government and has no locally produced television. Its citizens rely on Akaku and its paid and volunteer staff to produce television coverage of public hearings, talk shows on current events, and general community and cultural events. The model for the MLTCP uses the communication method of "talk story" through community access cable



Chinese New Year Luau

television to engage people in the discussion about long-term care and support services. In Hawai'i, "talk story" means talking and listening island-style, adapting to cultural communication approaches, and participating in potluck-style conversation or other informal means of getting to know people at their walks of life. This method proved especially useful for the Partnership's initiative as it resulted in gaining the trust and "buy-in" of people so they: (1) wanted to learn more about and help solve the problem of long-term care on the island; (2) helped create Maui's regional planning and communication structure to carry out the initia-

tive; (3) recruited more people to get actively involved in solving an island-wide community problem; and (4) communicated the progress of the community's initiative to develop a strategic plan for long-term care.

Akaku's resources and grants from the County of Maui and

the Hawai'i Community Foundation were also used to produce videos. The videos were used as introductory pieces to assure that citizens understood the how long-term care is organized and financed, and what new models of service delivery might be available for Maui. Akaku's educational affiliate, the Maui Community College channel, pitched in and developed a program that featured new legislation passed by the 2003 Hawaii state legislature to fund commu-

nity-based long-term care services. While this legislation was subsequently vetoed, it helped to spark dialogue and conversation in the community about the long-term care problem.

Akaku CEO Sean McLaughlin has participated as a member of the core leadership team of the MLTCP since its inception. He has been invaluable as a volunteer consultant to the project on ways in which to integrate a full range of media PSAs, as well as articles in the *Maui News* and Maui's regional community newspapers, to keep the project "top of mind" in the community.

Akaku and its public access affiliates have become a key source of "local" information in our unique island country. Its contribution to community education has been a key catalyst in bringing together citizens from all walks of life who are working together and identifying new ways of using scarce resources to address the "tsunami of seniors" facing our community and the nation.

True to their mission, Akaku is "empowering our community's voice through access to media," and Maui's Long Term Care Partnership is being heard.

This article was co-written by Tony Krieg, M.P.H, chair, Maui Long Term Care Partnership and CEO/president of Hale Makua, an eldercare organization, and Rita Barreras, M.U.A., project coordinator, Maui Long Term Care Partnership Strategic Planning Initiative. Tony Krieg may be contacted at tonyk@halemakua.com. Rita Barreras may be contacted at ritab@mauigateway.com.



Japanese Elder Women

The Robert Wood Johnson

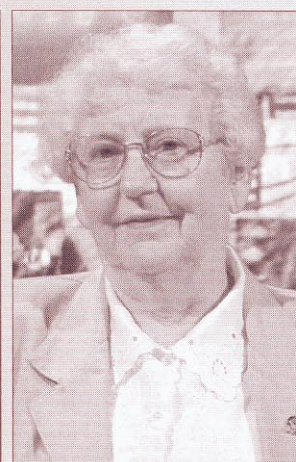
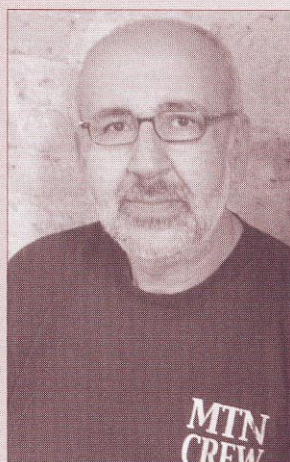
Foundation, based in Princeton, N.J., is the nation's largest philanthropy devoted exclusively to health and health care. It concentrates its grantmaking in four goal areas: to assure that all Americans have access to quality health care at reasonable cost; to improve the quality of care and support for people with chronic health conditions; to promote healthy communities and lifestyles; and to reduce the personal, social and economic harm caused by substance abuse—tobacco, alcohol and illicit drugs.



Alliance for Community Media International Conference & Trade Show

July 9-12, 2003

Tacoma,
Washington



Left to Right, Ron Cooper, Sue Buske Leadership Award; Tarek Bagdadi, Jewell Ryan-White Award for Cultural Diversity; Wanda Baer, George Stoney Award for Humanistic Communication.

Alliance Honors Community Media Leaders in Tacoma

IN ONE OF THE consistently most inspiring and heartwarming events at the annual Alliance for Community Media conference, the Alliance presented its highest awards to three community media leaders—Ron Cooper, Tarek Bagdadi, and Wanda Baer—on July 12, 2003 at the Alliance for Community Media International Conference and Trade Show in Tacoma, Washington.

Ron Cooper received the Sue Buske Leadership Award in recognition for his years of leadership at the local, regional and national levels of the Alliance. A member of the Alliance since 1984, Ron has distinguished himself as chair of the Alliance's Western Region Board of Directors and as the regional representative to the National Alliance Board of Directors. An alumnus of California State University/Sacramento and holding a graduate degree in Broadcast Communication Arts, San Francisco State University, Ron has been with Access Sacramento since 1986. He became executive director of Access Sacramento in 1992 and since that time the organization has received over 50 national and regional awards. In 2000, Ron assumed management of the *Sacramento Festival of Cinema* that now includes a digital film creation contest named "A Place Called Sacramento."

"The Buske award carries a stringent criteria that the recipient must have been a leader at every level of the organ-

ization," said Bunnie Riedel. "That is not an easy accomplishment and this award speaks to Ron's commitment to access." In his acceptance speech, Ron shared his insights into effective leadership, then concluded: "The empowerment of our unique, individual voices is an unending miracle. We in community media are privileged to orchestrate these choruses and to nourish community-wide storytelling...I pledge my continued commitment to this growth and ask each of you to do the same."

Tarek Bagdadi received the Jewell Ryan-White Award for Cultural Diversity, given annually for outstanding contributions to a process that encourages, facilitates or creates culturally diverse and/or non-mainstream community involvement in the field of community media. Tarek served as a popular and charismatic television anchor in Tripoli, Libya during the late 1970s, but left his country and sought asylum in Sweden as the government of Colonel Muammar al-Gadhafi became more repressive. Once in Minnesota, Tarek became a producer at the Minneapolis Telecommunications Network (MTN). In 1989, Tarek partnered with several organizations to create a youth training program focusing on civic responsibility and incorporating a strong television component. Since the program's inception, Tarek has trained over 700 students, including Tibetan youth and low-

income middle school girls in rural Minnesota. As studio manager at MTN, he is a passionate advocate against discrimination of all kinds. Tarek has worked with gay, lesbian, transgender and bisexual producers at MTN, and as an Arab, has also worked to quell anti-Arab sentiment in his community. Tarek has served as a beacon to new immigrants welcoming them in Arabic, English, Italian, Spanish and French.

Said Riedel of the award: "Tarek proves why access television is important. He has used the medium to increase cross-cultural understanding and to help tear down the walls of discrimination that divide us. We are proud to give him this distinguished award."

The George Stoney Award for Humanistic Communications, given annually to an organization or individual that has made an outstanding contribution to championing the growth and experience of humanistic communications, went to **Wanda Baer** from Dayton, Ohio. Ms. Baer began producing programs and volunteering at Access 30 Dayton in 1981. Wanda has produced over 50 programs for the REACH (Realizing Ethnic Awareness and Cultural Heritage Across Dayton) program with titles such as "Celebrating Cultural Diversity," "Ethnic & Cultural Differences," and "Appalachian Music & Dancing." An octogenarian, Wanda covers the *Dayton Daily News*' "Ten Top Women Awards Program" and has distinguished herself as a documentarian with the production of *Dayton History: Migration of African Americans* and many other productions as a volunteer at Dayton Access Television.

"Wanda's talents not only touch the people she works with, but touch everyone who lives in community. She continually creates programming that both entertains and enlightens and it is programming that will be part of the official record of the people of Dayton for many years to come," said Riedel.

Of the honors overall, Riedel said, "We are thrilled to recognize such outstanding people and efforts. Ron, Tarek and Wanda are shining examples of the accomplishments of Public, Educational and Governmental (PEG) access."

Alliance Recognizes Courage and Spirit with Director's Choice Awards

Jonathan Adelstein; Michael Copps; The Alliance of Local Organizations Against Pre-emption; Speak Up Tampa Bay.

IN ADDITION TO THE other honors and awards bestowed in Tacoma, the Alliance also presented its 2003 Director's Choice Awards to four recipients: FCC Commissioner **Jonathan Adelstein**; FCC Commissioner **Michael Copps**; **The Alliance of Local Organizations Against Pre-emption**; and **Speak Up Tampa Bay**.

"These individuals and organizations have shown tremendous courage and spirit in defending the public interest, public rights of way and freedom of speech," said Bunnie Riedel, executive director of the Alliance. "That is why they are so deserving of this award."

FCC Commissioners Adelstein and Copps held public hearings throughout the country at their own expense in order to receive comment regarding the FCC planned Report and Order on media consolidation and cross-ownership. When the vote was finally taken by the FCC, only Copps and Adelstein voted "no." Despite widespread public outcry against relaxing the media ownership rules from such disparate groups as the Center for Digital Democracy and the National Rifle Association, the relaxation of ownership rules was passed on June 2, 2003.

"None of the other Commissioners were willing to even consider the comments of the public. It was clear that this had nothing to do with partisan politics, but instead was a decision driven by industry," said Riedel.

Speak Up Tampa Bay is a public access channel in Tampa Bay, Florida. The County of Hillsborough eliminated Speak Up's funding after county commissioners voted 5-1. Speak Up had been the subject of disdain by certain members of the commission over the past two years, who had objected to its free-speech programming. Speak Up Tampa Bay filed in the United States District Court in Florida in the case *Speak Up Tampa Bay Public Access Television v. Board of County Commissioners of Hillsborough County*. The court found that a government contractor has protection against retaliation by a government agency for exercising

their First Amendment rights.

"This was an important case for public access throughout the country. It proves once again that free speech and the First Amendment cannot be subject to political whimsy," said Riedel.

The fourth recipient of the Director's Choice Award was a coalition of groups known as the Alliance of Local Organizations Against Pre-emption (ALOAP). The members of ALOAP include: the National League of Cities; National Association of Telecommunications Officers and Advisors; National Association of Counties; U.S. Conference of Mayors; the International Municipal Lawyers Association; American Public Works Association and several municipalities across the country. ALOAP was formed when the FCC ruled that cable modem service was not a cable service but an "information service," and therefore could not be regulated by local or state government.

ALOAP was given this award because of its courageous defense of the public interest in the National League of Cities et al v. FCC in the US Court of Appeals for the 9th Circuit. Not only did the FCC remove the ability of cable customers to seek the assistance of local government in forcing cable operators to provide quality service, but the ruling tentatively concluded that cable modem income be exempt from being subject to franchise fees. Cities and counties across the country stand to lose hundreds of millions of dollars in revenue each year because they cannot charge cable operators "fair rent" for use of public rights of way.

"The swift and decisive action taken by ALOAP has been a tremendous encouragement to our many members," said Ms. Riedel, "This important challenge to the FCC ruling is not just about revenue, instead this lawsuit may very well determine the right of local communities to manage their public and private spaces."

Stoney Award Winner Speaks Out

Public Access Has Given Me a Voice

BY WANDA BAER

THIS SUMMER I was honored with the George Stoney Humanistic Achievement Award from the Alliance for Community Media. The award was even more meaningful when I learned of Mr. Stoney's role in the establishment and growth of PEG stations in this nation. How gratifying to find out that we are both octogenarians and that much of our work has been as senior citizens and we're still actively involved.

Little did I realize how free speech and video would impact my life when I became a volunteer/independent producer at DATV. Unless you take time to look back it is easy to miss how often events and experiences can influence and converge into a life direction that never ends.

At Sinclair Community College, where I was employed, there was an Ad Hoc volunteer group called Project Focus which provided general support for women students who were returning to school later in life. This group also conducted workshops for displaced homemakers, monthly Brown Bag series focusing on women's concerns, etc. We were part of Women's History Week being celebrated at the college in 1982. Through the featured speaker, a feminist activist, we heard that we could use public access cablevision for a voice in the community. Public Access? What was it? We soon found out about Access 30 and Roxie Cole. Wow! A group of us took the training with the idea of using Public Access to focus on women's concerns. The Brown Bag series and the annual Women's Awareness Week would be monthly programs. Project Focus Productions and Women Focus were born.

The first program was the 20th anniversary celebration of the Dayton Newspaper's Ten Top Women awards luncheon which was open to the public for the first time. One camera, audio off the P.A., two very inexperienced operators, very little editing required and we got a good program. I was hooked and am still fascinated by it all. This year



marked our twenty-first year for this annual awards event but we now use all the modern technology available and a six-person crew, a far cry from that first production.

Those early years were filled with frustration, malfunctions of all kinds. You name it, I experienced it. Remember those big heavy cameras, shaky tripods and limited editing equipment. Graphics were particularly crude; often just a nicely printed poster board. But what learning took place; what satisfaction when a program was completed and aired. Look what is available now. Technology has come a long way and public access programs can match the quality of many of the commercial stations.

Retirement brought time to look beyond women's concerns. As a member of a Race Relations Task Force, my focus changed to programs to improve understanding among ethnic, racial, religious and economic groups. Although *Women Focus* addressed some of these concerns, that was not its primary emphasis.

In 1993, REACH Across Dayton study conferences began, a collaboration between Sinclair Community College and the Dayton Visual Arts Center (DVAC). REACH, an acronym for Realizing Ethnic Awareness and Cultural Heritage, is a program to bring together all cultures through the arts and humanities. Its tenth anniversary was celebrated this year. During these years, City Folk sponsored a three-year Dayton Stories Project which formed Story Circles in the community so individuals could share their

stories and heritage from their diverse backgrounds and it brings people together to recognize the commonalities in their culture and heritage and celebrate their differences. These efforts helped people to realize that diversity does not have to be divisive; that we share in our love of family, enjoyment of music, dance, arts, food, and many other facets of the human experience.

Thanks to DATV, our public access channel, much of this is recorded on video for posterity. Through public access, we were given voice so these programs could reach a much wider audience in the community than just those participating in the projects.

Roxie Cole, founder and executive director of Access 30, now DATV—Access 20, was an inspiration to all of us as volunteer/independent producers. She supported our efforts and encouraged us to expand our horizons. She fervently supported the freedom of the public to communicate. DATV and its staff have continued to implement this philosophy and have provided an environment that promotes learning of new technology, fosters a camaraderie among the volunteers so there is a willingness to share experiences, knowledge, new ideas and support for each other's shows.

Looking back, it really began with parents who taught me to appreciate the many rights and privileges that we have in this country and impressed upon me that our freedom of speech was so fundamental to maintaining our democracy that it was the First Amendment in our Bill of Rights.

Public Access gives individuals that voice; an opportunity to exercise the freedom of expression in a media that is largely controlled by commercial interests. Our challenge now is to guard against limiting public access, to preserve the right of the community to have a voice, accept the responsibility and be accountable not to exploit that right in a frivolous way.

Wanda E. Baer is a volunteer and independent producer at DATV, Dayton, Ohio. She may be contacted at webaer@juno.com

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The Satellite Bridge Across the Digital Divide

The following is the White Paper presented at the national conference of the Alliance for Community Media in Tacoma, WA in July, 2003. The purpose of the White Paper sessions is to address more philosophical aspects of PEG access/community media and to encourage self-reflexive analysis of basic access tenets.

BY DEEDEE HALLECK

LAST MONTH I was in Barranquilla, Colombia, as part of a conference of community media entitled *Our Media* [www.ourmedianet.org], organized by a group of academics, media makers and teachers. One of the events we saw there was a street projection at the Plaza of Bolivar of a film about the neighborhood around the plaza which had been made by students at the nearby Universidad del Norte. A soft rain drenched the plastic seats and an umbrella shielded the projector, but the warmth of the images on the screen made the chilly night cozy.

The audience, many of whom were in the film, watched with enthusiasm. This screening reminded me of street screenings I organized in 1961 in the Lower East Side in New York City of work by our Henry Street Settlement film club. It was also like the projections of experimental video I saw one evening on a building in downtown Havana of work produced by the Cuban Video Movement as part of the Latin American Film Festival in the 1988. It resonated most closely, I suppose, with a screening by TV Maxambomba I attended in a favela of Rio in the '90s with a screen attached to a VW microbus.

These screenings were all of *Our Media*. There may be different equipment, different themes, different imagery, different formats. It might be through the airwaves, community cable channels, the rumba drums, the Xerox machine, the computer, or a dance stage. It may be in villages or barrios, in attics or basements, it may be on roof tops or billboards, on a satellite or a mola. *Our Media* are united by being made and shared by people on a completely different basis from that of the mass media. This is media for cooperation and exchange, for peace and against exploitation and greed.

Much of the discussion at the Colombia conference focused on development media projects in Latin America and Asia. Within the "first world" we have our

own "third world": there are many communities totally excluded from mass media. With the growing militarism of George Bush's presidency it is more important than ever that we have spaces for those who disagree with the war fever that has gripped the corporate channels. We who are in the "belly of the beast" have our own needs for information equity. The community of alternative media makers in the United States often have a hard time raising sustaining funds from foundations who sometimes find it easier to fund projects in far off lands than projects too close to home.

Negotiating franchise agreements with cable corporations has been one way that many of us have been able to sustain community media in this country. I think the lessons of access in the U.S. are extremely important to share with the world. In December there will be an important gathering in Geneva, Switzerland that is co-sponsored by the International Telecommunications Union and UNESCO. For the first time there will be representatives of the "civil society" there to debate issues concerning the "World Summit on the Information Society." This is a good opportunity for those of us with experience in PEG access to share our insights and suggestions with delegates from all over the world. The ITU designates the satellite paths. Like the "rights of way" in our cities, these paths are a public resource. At the present time, they are used by commercial and military interests. Perhaps there could be a way that using the lessons of franchise negotiations, the ITU could set up a mechanism so that any commercial use of the satellite paths has to be augmented by a "set-aside" for public use: channels (transponders) and time for *Our Media*. As for the military use, there could be a stipulation that all military transponders be matched with ones dedicated to peace.

This is a utopian idea, but so is PEG access. Despite the constant threats and hassles from the cable corporations, despite the way the mass media ridicules and minimizes community media, despite the attempts to deregulate any public interest sector from our channels, at the present time PEG access is working and thriving in many cities. This can be a

model of democratic communication for the world.

There is much lip service given to "bridging the digital divide." The way to do that is to strengthen community media on an international level. There are corporate entities that are trying to use the language of empowerment to ensnare communities in a web of consumerism and debt. On my way to Colombia I picked up a copy of the *Financial Times* and found an article that I think highlights the difference between our media and theirs.¹ The article is about a project of Hewlett Packard and Unilever corporation and is being touted as bridging the digital divide. It proposes to give Indian women Palm Pilot mini-computers, or as they call it "personal digital organizers." Why? Well, first they say to access information about hospitals, schools, and food prices in this test village of Chirumarri, which is two hours from Hyderabad. According to the article the pilot project will be "upgraded" to allow the women to buy and sell shampoos, soaps and other Unilever products. Unilever is working with "self-help" groups to sell its products in rural India in places which are beyond the reach of formal distribution networks. Corps rural markets generate 50 percent of Unilever's Indian turnover. There are 638,000 rural villages in India. Unilever had reached a level of penetration (of only 100,000 of these villages) that "could not be improved alone... That's why we have chosen a partner in the self-help groups." The project was described as "low risk," but some of the women were alarmed by concepts such as the high rate of profit on the products they were selling to their neighbors. Said one of the heads of the project, "The deep community spirit among the women meant they were not competitive in pricing goods sold to neighbors. We told them it was not wrong to charge a margin—after all, our aim was to turn illiterate women into viable entrepreneurs."

This project is not *Our Media*. It is definitely Their Media.

DeeDee Halleck is Professor Emeritus at the University of California—San Diego. Email: dhalleck@weber.ucsd.edu

¹ Merchant, Khozem. "Final Frontier for the Shampoo Sellers." *Financial Times* (London). 20 May 2003: 16.

Schedule Manage Organize Report

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Cablecast Scheduling

Channel	Start	End	Length	Proj ID	Project Title	Program ID	Episode	Program Title	AVI
62	Sat 05/20/00	20:00:00	0:27:24	1980	Stephen's People	5425	0	Stephen's People	
62	Sat 05/20/00	20:27:24	0:03:22	1159	Interactment	5507	0	545 9 of a Hobby	
62	Sat 05/20/00	20:30:46	0:03:14	1571	Program Guide	6422	0	Program Guide	
62	Sat 05/20/00	20:34:00	0:03:00	2020	Travel Time	17153	0	Travel Time	
62	Sat 05/20/00	21:00:00	0:58:16	3057	Denver Channel Television of J	23725	11	Tucson Channel Television of J2	
62	Sat 05/20/00	21:58:16	0:01:44	1880	Access Information	5090	0	Access Information	
62	Sat 05/20/00	22:00:00	1:00:00	3697	Wishes de Sonora	52			
62	Sat 05/20/00	23:00:00	1:00:00	3697	Access Information	5090	0	Access Information	
62	Sun 05/21/00	0:00:00	1:00:00	333	Forbidden Zone: The	5214	167	Forbidden Zone: The	
62	Sun 05/21/00	1:00:00	1:00:00	1877	Rock Club Rising	5214	167	Rock Club Rising	
62	Sun 05/21/00	2:00:00	4:00:00	3059	Current Affair Newsweek	52			
62	Sun 05/21/00	4:00:00	0:02:00	1986	Access Information	5090	0	Access Information	
62	Sun 05/21/00	7:00:00	0:58:23	3748	DNA Evidence News and All	24032	2	DNA Evidence News and All	
62	Sun 05/21/00	7:58:23	1:00:00	1838	Texas Auto Showroom	52			
62	Sun 05/21/00	8:58:23	0:02:27	1986	Access Information	5090	0	Access Information	
62	Sun 05/21/00	9:00:00	1:59:25	2062	United Gospel Fellowship Hour	10884	0	United Gospel Fellowship Hour	
62	Sun 05/21/00	10:59:25	0:00:25	1986	Access Information	5090	0	Access Information	
62	Sun 05/21/00	11:00:00	0:00:00	2733	Living in the Faith Zone	28189	0	Living in the Faith Zone	
62	Sun 05/21/00	11:00:00	0:01:13	1986	Access Information	5090	0	Access Information	

Appointment Book

Start Date/Time	End Date/Time	Name	Status	Cancel	1450
5/20/2000 8:00 AM	5/20/2000 8:15 AM	Barbara, Lisa	1	1	4
5/20/2000 8:15 AM	5/20/2000 8:30 AM	Barbara, Lisa	1	1	4
5/20/2000 8:30 AM	5/20/2000 8:45 AM	Barbara, Lisa	1	1	4
5/20/2000 8:45 AM	5/20/2000 9:00 AM	Barbara, Lisa	1	1	4
5/20/2000 9:00 AM	5/20/2000 9:15 AM	Barbara, Lisa	1	1	4
5/20/2000 9:15 AM	5/20/2000 9:30 AM	Barbara, Lisa	1	1	4
5/20/2000 9:30 AM	5/20/2000 9:45 AM	Barbara, Lisa	1	1	4
5/20/2000 9:45 AM	5/20/2000 10:00 AM	Barbara, Lisa	1	1	4
5/20/2000 10:00 AM	5/20/2000 10:15 AM	Barbara, Lisa	1	1	4
5/20/2000 10:15 AM	5/20/2000 10:30 AM	Barbara, Lisa	1	1	4
5/20/2000 10:30 AM	5/20/2000 10:45 AM	Barbara, Lisa	1	1	4
5/20/2000 10:45 AM	5/20/2000 11:00 AM	Barbara, Lisa	1	1	4
5/20/2000 11:00 AM	5/20/2000 11:15 AM	Barbara, Lisa	1	1	4
5/20/2000 11:15 AM	5/20/2000 11:30 AM	Barbara, Lisa	1	1	4
5/20/2000 11:30 AM	5/20/2000 11:45 AM	Barbara, Lisa	1	1	4
5/20/2000 11:45 AM	5/20/2000 12:00 PM	Barbara, Lisa	1	1	4
5/20/2000 12:00 PM	5/20/2000 12:15 PM	Barbara, Lisa	1	1	4
5/20/2000 12:15 PM	5/20/2000 12:30 PM	Barbara, Lisa	1	1	4
5/20/2000 12:30 PM	5/20/2000 12:45 PM	Barbara, Lisa	1	1	4
5/20/2000 12:45 PM	5/20/2000 1:00 PM	Barbara, Lisa	1	1	4
5/20/2000 1:00 PM	5/20/2000 1:15 PM	Barbara, Lisa	1	1	4
5/20/2000 1:15 PM	5/20/2000 1:30 PM	Barbara, Lisa	1	1	4
5/20/2000 1:30 PM	5/20/2000 1:45 PM	Barbara, Lisa	1	1	4
5/20/2000 1:45 PM	5/20/2000 2:00 PM	Barbara, Lisa	1	1	4
5/20/2000 2:00 PM	5/20/2000 2:15 PM	Barbara, Lisa	1	1	4
5/20/2000 2:15 PM	5/20/2000 2:30 PM	Barbara, Lisa	1	1	4
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5/20/2000 3:15 PM	5/20/2000 3:30 PM	Barbara, Lisa	1	1	4
5/20/2000 3:30 PM	5/20/2000 3:45 PM	Barbara, Lisa	1	1	4
5/20/2000 3:45 PM	5/20/2000 4:00 PM	Barbara, Lisa	1	1	4
5/20/2000 4:00 PM	5/20/2000 4:15 PM	Barbara, Lisa	1	1	4
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5/20/2000 4:45 PM	5/20/2000 5:00 PM	Barbara, Lisa	1	1	4
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5/20/2000 5:30 PM	5/20/2000 5:45 PM	Barbara, Lisa	1	1	4
5/20/2000 5:45 PM	5/20/2000 6:00 PM	Barbara, Lisa	1	1	4
5/20/2000 6:00 PM	5/20/2000 6:15 PM	Barbara, Lisa	1	1	4
5/20/2000 6:15 PM	5/20/2000 6:30 PM	Barbara, Lisa	1	1	4
5/20/2000 6:30 PM	5/20/2000 6:45 PM	Barbara, Lisa	1	1	4
5/20/2000 6:45 PM	5/20/2000 7:00 PM	Barbara, Lisa	1	1	4
5/20/2000 7:00 PM	5/20/2000 7:15 PM	Barbara, Lisa	1	1	4
5/20/2000 7:15 PM	5/20/2000 7:30 PM	Barbara, Lisa	1	1	4

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Alliance National Board Chair Brian Wilson (left) with Elmer J. Dixon, Diversity Training/Team Building consultant.

Alliance National Board Examines Diversity Issues and Team Building

IN LATE SEPTEMBER, 2002, the Alliance for Community Media's National Board of Directors made a commitment to engage in a process of team building and diversity training spanning the November 2002 and July 2003 Board meetings held in Tacoma, Washington. The impetus for this work was recognition that while the Alliance was growing, evolving, and in many ways fulfilling its mission, there was a desire to focus the board's attention on gaining a deeper understanding of diversity issues and how the board could work together more effectively.

Following a proposal evaluation process, the board selected Executive Diversity Services of Seattle to provide the diversity and team building engagement. Elmer J. Dixon, a principal in the firm, was engaged to work with the Alliance Board. Elmer's company biography states that he "brings 25 years experience as a manager and trainer with vision, energy and creativity in addressing cross cultural communication, team building, and conflict management." As the board discovered, Elmer brings all that and much more.

Using a combination of presentation and group exercises, Elmer guided the board through an examination of how stereotyping can negatively impact communication and group dynamics, how each member of a group or team brings a unique communication style that must be understood and embraced, how individuals in a group perceive conflict and how willing they are to use it as a tool in the process of debate. The dialogue around these issues was heartfelt, sometimes brutally frank, but always respectful.

The impact of Elmer's work with the board will hopefully be evident for years to come. The interaction with him certainly had an impact on individual board members.

Information Services Committee Chair Hap Haasch stated that "the work we did with Elmer was extremely valuable in guiding us to what we hope will be a lasting culture of trust, responsibility to each other, and to the organization." Added National Board Chair Brian Wilson, "Because we share a common mission, we often assume we share common experience and communication styles. Elmer's training crushed that assumption, demanding we focus on better understanding of our differences, and the power of communication by examining both its impact and intent. It's a valuable tool for all of us to utilize."

Community Media and Social Change Workshops Create Buzz at Conference

BY JESIKAH MARIA ROSS

This year's Alliance conference featured something new and novel: an entire track dedicated to the theme of community media for social change. The track brought together local and national social-issue activists, media justice organizers, community educators, and cultural workers with community television leaders to explore PEG media centers' role in the media democracy movement, as well as to discuss effective ways that access centers can create stronger links with diverse organizations to ensure a thriving future for community media. The goals of the community media and social change track included:

- ▲ Examining the overarching issues, trends, and practices that impact social-issue media and community development work;

- ▲ Sharing concrete examples of how grassroots media is making a difference in local problem-solving, bridge-building, and community-improvement efforts;

- ▲ Enhancing networking and coalition-building among public access media practitioners, community development workers, and social justice organizers.

To achieve these goals, track organizers Karen Toering, Jan Strout and Jesikah Maria Ross crafted a dynamic blend of activities for participants, including: public screenings and discussions of innovative social media work; a pre-conference symposium on the media democracy movement featuring leaders from community radio, the alternative press, indymedia, media think tanks, and grassroots distributors; five workshops bringing together a diverse group of media activists and community organizers addressing topics such as digital storytelling, media justice, resource development, partnerships, and movement building; and a networking lunch and evening social.

Post-workshop evaluations, comments shared on the Alliance listserv, and responses sent in by speakers and participants demonstrate that the track was a resounding success!

This innovative track was made possible through underwriting support from the Ford Foundation, The Media Justice Fund of the Funding Exchange, and the Alliance Northwest Region.

Jesikah Maria Ross is a media arts educator specializing in creating and implementing projects that focus on media as a vehicle for community development. Contact her at jmross@ucdavis.edu

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Classes are cancelled today at Memorial High School due to ongoing water

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Recycling Reminder!
Paper and cardboard
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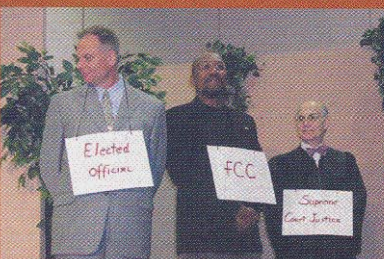
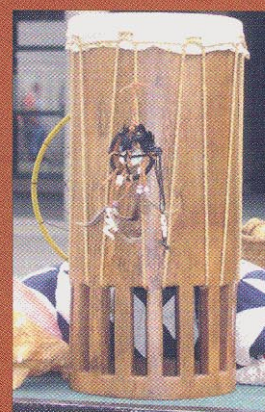
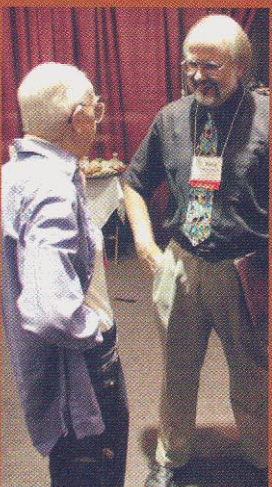
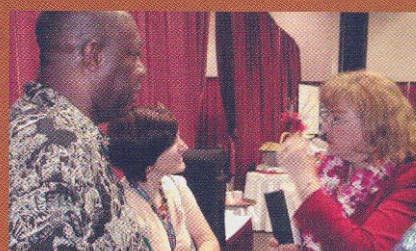
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re-key schedule into station's website.

figure out what shows play back in what decks.

enter information into event controller software.

fix errors in on-air cg schedule.

forget to correct errors on website and newspaper.

go home.

learn to accept tedious task of head end management as a necessary but unpleasant part of the job of running a PEG station.



this into this



enter shows from home using a web-centric interface tied to your head end.

create schedule without worrying about special commands or what device it will be loaded in.

print schedule for newspaper right from web browser.

smile as cg **automatically** pulls programming information from scheduling system

recall a darker age when website needed to be updated manually.

marvel as DVD changer, video server and decks are loaded by a volunteer from a device assignment list that was generated **automatically**.

feel tingle on back of your neck as head end is **automatically** programmed. **perfectly. every time.**

you are home.

get use to doing more with your time.

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Paul Congo, Executive Director of Access Monterey Peninsula, has spent over 25 years involved in community access television, and along the way, he learned what it takes to succeed in this broadcast field.

"VT[3]" is the most practical, user-friendly video suite on the market. The fact that a single operator can have such power at his fingertips continues to amaze me. From multi-camera live switched events to one man productions, VT[3]'s flexibility is unbeatable. The price point also makes it wonderful for public access. With budget cycles sometimes years apart, VT[3]'s affordability makes it possible to purchase multiple systems to use for training, remote locations, and in studio.

"But the real value of VT[3] is its integration and video quality. Everything's there: switcher, editor, graphics, even high-end animation capability. VT[3] is a system that can be used as a switcher OR an editor OR a graphics station. It combines live switching of up to 24 sources, real-time editing of both uncompressed and DV clips, character generation, painting, both 2D and 3D animation, integrated Proc Amps, Waveform and Vectorscope — even Internet streaming capabilities.

"Bottom line: VT[3] is well-designed, stable, and supported by a company that started the desktop video revolution over a decade ago. There is nothing on the market that compares to the power and quality of this suite of tools, and the price point is far below anything else that even comes close."

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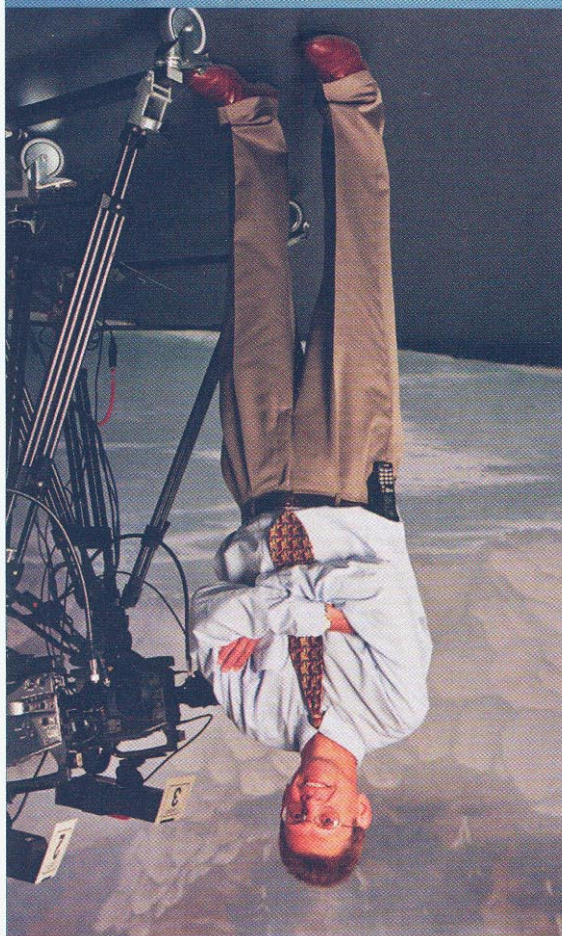
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Paul Congo,
Executive Director
Access Monterey Peninsula

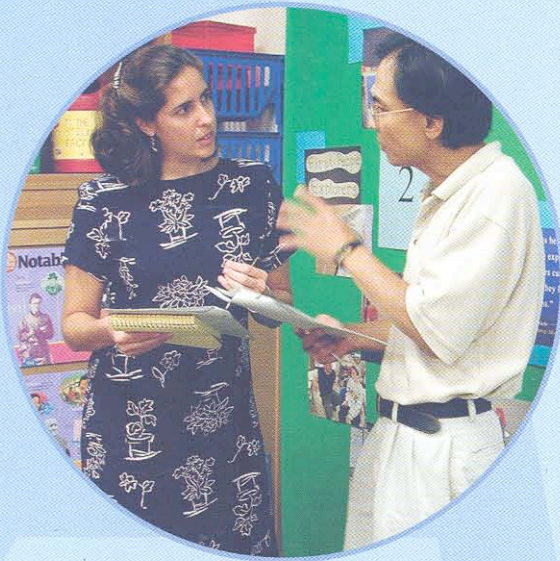


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